The Swan Theatre A.D. 1614

THE ALDUS SHAKESPEARE

WITH CRITICAL NOTES AND COMMENTS BY
HENRY NORMAN HUDSON, M.A.,
CHARLES ALCOTT, M.D., LL.D.,
C. H. HERFORD, LITT. D.,
AND OVER ONE HUNDRED OTHER
EMINENT SHAKESPEAREAN AUTHORITIES.

TROILUS AND CRESSIDA

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WITH COPIOUS NOTES AND COMMENTS BY
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All the unsigned footnotes in this volume are by the writer of the article to which they are appended. The interpretation of the initials signed to the others is: I. G. = Israel Gollancz, M.A.; H. N. H.= Henry Norman Hudson, A.M.; C. H. H.= C. H. Herford, Litt.D.

PREFACE

By Israel Gollancz, M.A.

THE EARLY EDITIONS

In 1609 two quarto editions of *Troilus and Cressida* were issued, with the following title-pages:—

(i) "The | Historie of Troylus | and Cresseida. | *As it was acted by the Kings Maiesties* | seruants at the globe. | *Written by* William Shakespeare. | London | Imprinted by *G. Eld* for *R. Bonian* and *H. Walley*, and | are to be sold at the spred Eagle in Paules—Church-yeard, ouer against the | great North doore. | 1609." [1]

(ii) The | Famous Historie of Troylus *and* Cresseid. | *Excellently expressing the* beginning | of their loues, with the conceited wooing | of *Pandarus* Prince of *Licia*. | *Written by* William Shakespeare. | London | Imprinted by *G. Eld* for *R. Bonian* and *H. Walley*, and | are to be sold at the spred Eagle in Paules | Church-yeard, ouer against the | great North doore. | 1609. |

The text is identical in the two quartos, the difference being merely the variation in the title-page, and the addition of a preface to the latter edition. There is no doubt that the leaf with the preface was not in the original issue, and that the first quarto was published with the statement that it had been acted by the King's servants at the Globe. The Cambridge Editors believe that the copies with this title-page were first issued for the theater, and

[1] Vide *Shakespeare Quarto Facsimiles*, No. 13.

afterwards those with the new title-page and preface for the general readers, and they are of opinion that in this case the expression "never staled with the stage, never clapper-claw'd with the palms of the vulgar" must refer to the first appearance of the play in type, unless we suppose that the publisher was more careful to say what would recommend his book than to state what was literally true. It seems, however, scarcely plausible that the expression can refer to mere publication, and not to actual performance; it is probable that the quartos differed in some important respects from the version of the play acted by "the King's servants," and the new title-page and preface were perhaps due to some remonstrance on the part of the author or "the grand possessors."

In the First Folio *Troilus and Cressida* is found between the "Histories" and "Tragedies"; it is not mentioned in the Table of Contents, and the editors were evidently doubtful as to its classification. "*Coriolanus*," "*Titus Andronicus*," "*Romeo and Juliet*," "*Troilus and Cressida*," was the original order of the Tragedies, and the first three pages of the present play were actually paged so as to follow *Romeo and Juliet*,[1] but *Timon of Athens* was subsequently put in its place, and a neutral position assigned to it between the two main divisions. The Folio editors' view that the play was a Tragedy was certainly neither in accordance with the sentiment of the prologue (first found in the Folio and seemingly non-Shakespearean) and the quarto preface, which make it a comedy, nor with the title-page and running title of the quartos which treat it as a history. *Troilus and Cressida* presents perhaps the most complex problem in the whole range of Shakespeare's work. It has been well described as "a History in which

[1] "The editors cancelled the leaf containing the end of *Romeo and Juliet* on one side and the beginning of *Troilus and Cressida* on the other, but retained the other leaf already printed, and then added the prologue to fill up the blank page, which in the original setting of the type had been occupied by the end of *Romeo and Juliet*" (Cambridge Ed.).

historical verisimilitude is openly set at nought, a Comedy without genuine laughter, a Tragedy without pathos."

There are many points of difference between the Quarto and Folio text of the play, and the Cambridge editors are probably correct in their conclusions that the discrepancies are to be explained thus:—the Quarto was printed from a transcript of the author's original MS. which was subsequently slightly revised by the author himself; before the First Folio was printed this revised MS. had been tampered with by another hand, perhaps by the writer of the prologue.

DATE OF COMPOSITION

The publication of the quartos in 1609 gives us one limit for the date of *Troilus and Cressida*, but (i) certain discrepancies in the text, (ii) differences of style, thought, language, and metrical qualities, and (iii) important pieces of external evidence, make it almost certain that the play passed through various stages of revision, and was in all probability composed at different times. Under (i) must be noticed that "in Act I, sc. ii, Hector goes to the field and fights, in Act I, sc. iii, after this, we find him grown rusty in the long-continued truce"; again "the rhyming couplet, V, x, 33, 34, which almost terminates the last scene, is by the Folio editors repeated at the end of Act V, sc. iii, which fact strongly suggests that Scenes vi–x are a later insertion." As regards (ii), the general style of those parts of the play dealing with the Love Story, contrasts strongly with the parts belonging to the Camp Story; the former bear the impress of Shakespeare's earlier characteristics,[1] the latter of his later.

(iii) External evidence points to Shakespeare's connec-

[1] Perhaps we should note in this connection the characteristically early "echo of Marlowe" to be found in this portion of Act II. sc. ii. 82, where the reference is to Marlowe's famous lines in *Faustus*:—

Was this the face that launched a thousand ships
And burnt the topmost towers of Ilium?

tion with the subject of *Troilus and Cressida* at least as early as 1599, for in the old anonymous play of *Histriomastix* (written by Marston and others about that year), a satirical production called forth by the famous Battle of the Theatres, associated with the quarrels of Marston, Dekker, Jonson, etc.—occurs the following burlesque passage:—

> *"Troy.* Come, Cressida, my cresset light,
> Thy face doth shine both day and night,
> Behold, behold *thy garter blue*
> *Thy knight his valiant elbow wears,*[1]
> That when he SHAKES his furious SPEARE,
> The foe, in shivering fearful sort,
> May lay him down in death to snort.
> *Cress.* O knight, with valour in thy face,
> Here *take my skreene,* wear it for grace;
> Within thy helmet put the same,
> Therewith to make thy enemies lame." [2]

There can be no doubt that we have here a travesty of an incident (*cp.* Act V, ii) in a play on the subject of

[1] The text is obviously corrupt; a line has dropped out ending in a word to rhyme with *"blue";* "wears" should be "wear" rhyming with *"speare."*

[2] This passage lends color to the hypothesis that *Troilus and Cressida* originally had some real or supposed bearing on the theatrical quarrels of the day, Ajax representing Jonson, and Thersites standing for Dekker; *"rank Thersites with his mastic jaws"* has been brought into connection with Dekker's *Satiromastix* (1601), and Jonson's description of him in *The Poetaster,* "one of the most overflowing rank wits in Rome." Mr. Fleay has suggested that the "physic" given "to the great Myrmidon" (I. iii. 378) is identical with the "purge" administered by Shakespeare to Jonson in *The Return from Parnassus.* The early *Troilus and Cressida* may have contained topical allusions, but these allusions were intentionally "overlaid" in the revised form of the play; minute criticism has probably detected fossil remains of theatrical satire. Even the doubtful Prologue with "its prologue armed" seems reminiscent of the armed Prologue, in Jonson's polemical *Poetaster.*

It is worth while noting that the Envy Induction in the latter play imitated the old play *Mucedorus* (1598, 1st ed.); we have a reference to the end of *Mucedorus* in *Troilus and Cressida,* II. iii. 25, *"Devil Envy,* say Amen!"

Troilus and Cressida, and that this play was by Shakespeare.

We know, from Henslowe's *Diary*, that about the same time, during the early part of 1599, Dekker and Chettle were preparing a play which was at first to be called "*Troylles and Cresseda*," but afterwards *Agamemnon;* and it is just possible that both this and Shakespeare's *Troilus* were based on some older production. Under the date of February 7, 1603, there is an entry in the Stationers' Register to "the book of *Troilus and Cressida*," as it is acted by "my Lord Chamberlain's servants"; the book is entered for James Roberts to be printed "when he had gotten sufficient authority for it." This must have been Shakespeare's play. Roberts did not get the necessary authority, and hence the re-entry in the Registers (January 28, 1609) before the publication of the Quarto edition. It is impossible to determine how far the play burlesqued in *Histriomastix*, the 1603 play, and the 1609 quarto, were identical.[1]

The safest course is to assign "*circa* 1599" to the play in its first form, "*circa* 1602" to the second and main revision, allowing for subsequent additions between the latter date and its publication in 1609. This perplexing "comedy of disillusion," with its dark irony, its wistful melancholy, its travesty of the faith of *Romeo and Juliet*, its depreciation of ancient heroism and medieval chivalry, its scoffing wordly wisdom, helps us perhaps to realize, somewhat at least, the deepening changes in Shakespeare's aspect of life, which lead him from farce to comedy, from comedy to somber tragi-comedy, and thence to soul-racking tragedy.

SOURCE OF THE PLOT

The main sources of *Troilus and Cressida* are:—(i) Chaucer's *Troilus*, which formed the basis of the love-

[1] The title-page of the first quarto evidently claimed that the version was the same as that acted by the Chamberlain's men in 1603; the second quarto, with the preface, withdrew the statement.

story;[1] (ii) Caxton's *Recuyell of the historyes of Troye* (translated from Raoul le Fèvre's *Recueil des Histoires de Troyes*),[2] and Lydgate's *Troy Book* (translated from Guido di Colonna), whence Shakespeare drew his materials for the camp-story; (iii) from Chapman's *Homer* (Bk. I–VII, 1597) the character of Thersites was derived (*vide* Book II).[3]

DURATION OF ACTION

It is impossible, according to Mr. P. A. Daniel, to assign more than four days to *Troilus and Cressida*, though certain discrepancies in Act II, sc. iii, and Act III, sc. i and iii, rather hamper the distribution of the time:—

Day 1. Act I, sc. i and ii. Interval.
Day 2. Act I, sc. iii; Act II and Act III.
Day 3. Act IV; Act V, sc. i and ii.
Day 4. Act V, sc. iii–x.

DRYDEN'S VERSION

"*Troilus and Cressida; or, Truth Found Too Late*: A tragedy by John Dryden; acted at the Duke's Theatre" this improvement on Shakespeare's play was published (4to, 1679) with a prefatory Essay, wherein the writer ex-

[1] For the literary history of Chaucer's *Troilus, cp.* Skeat's Preface to the poem; Shakespeare's and Chaucer's conceptions are contrasted in Godwin's *Life of Chaucer;* concerning Shakespeare's debt to Chaucer, *p.* Lloyd's *Essays on Shakespeare;* Hales' *Essays and Notes on Shakespeare,* etc.

[2] H. O. Sommer's recent reprint of Caxton's *Recuyell* (Nutt 1894) contains a full bibliography and history of the book. Shakespeare may well have used Creede's 1596 version.

[3] In a valuable and suggestive paper on *Greene's Romances and Shakespeare* ("New Shak. Soc.," 1888) Prof. Herford points out that in *Euphues, His Censure* to *Philautus* (1587), we have a version of the *Troilus and Cressida* story, which, slight and insignificant as it is, "approaches more nearly than any other version, the manner of Shakespeare's *Troilus and Cressida.*"

plains that Shakespeare "began it with some fire," but "the latter part is nothing but a confusion of drums and trumpets, excursions and alarms," many of the characters were, he believed, "begun and left unfinished."

INTRODUCTION

By Henry Norman Hudson, A.M.

The first edition of this play was a quarto pamphlet of forty-six leaves, issued in 1609, with a title-page reading as follows: "The Famous History of Troilus and Cressid: Excellently expressing the beginning of their loves, with the conceited wooing of Pandarus, Prince of Licia. Written by William Shakespeare. London: Imprinted by G. Eld for R. Bonian and H. Walley, and are to be sold at the Spread Eagle in Paul's Churchyard, over against the great north door, 1609." There is also an entry in the Stationers' Register, dated January 28, 1609, and reading thus: "Richard Bonian and Henry Walley: Entered for their copy, under the hands of Mr. Segar, Deputy to Sir George Buck and Mr. Warden Lownes, a book called The History of Troilus and Cressida." Of course the first issue was made in pursuance of this entry. And that issue is specially remarkable in being accompanied with a sort of prefatory address to the reader by the editor or publisher; which address may be seen at the end of this Introduction. In that address are two points of information which should be noticed here. The first is, that the play was then new, and had never been publicly acted; the words being,—"You have here a new play, never stal'd with the stage, never clapper-claw'd with the palms of the vulgar." And again: "Not being sullied with the smoky breath of the multitude." The other point is, that the publishing of the play was unauthorized and surreptitious. The writer bids his readers,—"Thank fortune for the scape it hath made amongst you; since by the grand possessors' wills I believe you should have pray'd for it, rather than

been pray'd." The "grand possessors" were doubtless the proprietors of the Globe Theater, in whom the rights of ownership were vested; and how strong their interest was in withholding Shakespeare's plays from the press, appears in that only this play and King Lear were published between 1603 and the Poet's death, and probably both of these without the owners' consent.

The edition of 1609, it seems, went to a second issue in the course of the same year; the prefatory address being withdrawn, and the title-page changed so as to read thus: "The History of Troilus and Cressida: As it was acted by the King's Majesty's servants at the Globe." We speak of these as two issues of one and the same edition, because the text of both copies is in all respects the same, with the exception of two or three typographical corrections. It will be observed, no doubt, that the play must have been acted on the public stage soon after the first issue, and that this was a good reason for suppressing the editor's preface and changing the title-page in the second.

How Bonian and Walley should have obtained their copy for the press, is a question more likely to be raised than satisfactorily answered. From the title-page to the quarto edition of *King Lear*, which was issued in 1608, we learn that that play was acted "before the King's Majesty at Whitehall upon St. Stephen's night in Christmas holidays, by his Majesty's servants playing usually at the Globe." It is not unlikely that, before the first issue, Troilus and Cressida had been acted at the same place and by the same persons; as this would nowise conflict with the statement, in the preface, of its being "a new play, never stal'd with the stage," nor "sullied with the smoky breath of the multitude." But whether the play had been so acted or not, we can easily conceive how it might have got into the publishers' hands without the owners' consent. For copies of it must of course have been given out to the players some time before the day of performance. And so the most likely account of "the scape it hath made amongst

you" seems to be, that the copy leaked somehow through the players' hands, and was put through the press before it could be got ready for the stage.

In both issues of the quarto edition, *Troilus and Cressida* is called a "history"; while in the prefatory address it is reckoned amongst the Poet's "comedies." In the folio of 1623, where it was next published, it was called a "tragedy." The circumstances of its appearance in the latter edition are in some respects quite peculiar. It is not included in the list of plays prefixed to the volume, and is printed without any numbering of the pages, save that the pages of the second leaf are numbered 79 and 80. In that edition the plays are distributed under the three heads of Comedies, Histories, and Tragedies. Each of these divisions is paged by itself, and in that of Tragedies the paging begins with *Coriolanus*. *Troilus and Cressida* is placed between the Histories and Tragedies, with nothing to mark which of the two divisions it falls under, except that in the general title it is called a "tragedy." From its not being included in the list of plays nor in the paging, some have inferred that its insertion in the folio was an after-thought; and that either the existence of it was unknown or unregarded by the editors, or else the right of printing it was withheld from them, till all the rest of the volume had been made up and struck off. We do not believe any thing of this; the most probable explanation of the whole matter being, in our judgment, that the editors of the folio simply did not know where to class the play. Nor has any headway since been made towards clearing up the puzzle that seems to have proved too much for them. The play is a perfect non-descript, and defies the arts of classification: it may with equal propriety be included in either of the three divisions, or excluded from them all.

The old copies of the play, both quarto and folio, are without any marking of the acts and scenes, save that at the opening we have "*Actus Primus. Scena Prima.*" That a copy of the quarto was used in printing the folio,

s probable, as several misprints of the former are repeated n the latter; while, again, each copy has several passages that are wanting in the other; which shows that in mak- ng up the folio recourse was had to some authority be- sides the quarto. There are also divers other variations in the two copies; which puts us occasionally upon a choice of readings. The printing, too, of both copies abounds to an unusual extent in errors, though most of them are of a kind easily corrected.

Nearly all the critics have remarked upon the great in- equalities of style and execution met with in this play. In fact, scarce any of the Poet's plays show more of ripe- ness or more of greenness in his art, than we find in dif- ferent parts of this: it has some of his best work, and some of his worst; insomuch that Coleridge, in attempting a chronological classification of his plays from the internal evidence, at one time set this down to the third epoch of the Poet's authorship, when with "all the world of thought" there were still joined "some of the growing pains, and the awkwardness of growth"; and at another time, to the fifth and last epoch, when his genius was moving in its highest cycle.

Nearly connected with this point is the fact that the play is singularly defective in unity of interest and im- pression: there is little constancy or continuity of purpose or design apparent in it; where the real center of it lies, what may be the leading and controlling idea, nobody can tell. The characterization, individually regarded, is of a high order; but there is almost no composition among the characters; and, as they do not draw together towards any perceptible conclusion, we cannot gather why they should be consorted as they are. And the play abounds most richly, withal, in the far-sighted eloquence of moral and civil wisdom and discourse, such as carries our thoughts into the highest regions of Hooker and Burke; moreover, it is liberally endowed with noble and impressive strains of poetry; yet one is at loss to conceive why such things should be here, forasmuch as the use of them does not seem

to be regulated by any final cause, or any uniform law. So that, though ranking among the Poet's greatest and best efforts in respect of parts, still as a work of art the piece is exceedingly lame, because the parts do not duly converge in any central purpose, and so round up into an artistic whole. In other words, the whole does not, as in an organic structure, give form and law to the parts, so as to yield an adequate reason why they are so and not otherwise.

All which naturally starts the question whether the play were originally written as we have received it; or whether, in its present shape, it were an improvement on some older drama; and, if so, whether the older drama were by Shakespeare or some other hand. We have seen that in the prefatory address of the first issue it was said to be a "*new* play." We see no cause to question the accuracy of this statement, as it probably need not be held to infer any thing more than that the play was new in the form it then bore. In several instances, the Poet's earlier pieces are known to have been afterwards rewritten, enlarged, and replenished with the strengths and graces of his riper years. This was the case with *Love's Labor's Lost*, *Romeo and Juliet*, and *Hamlet*, among those published during the author's life; and it is all but morally certain that of those first published in 1623 *All's Well that Ends Well*, *Cymbeline*, and perhaps some others, underwent a similar process.

The inequalities of workmanship in *Troilus and Cressida* are so like those in the plays thus rewritten, as to suggest a common cause. And the argument growing from thence is not a little strengthened by an entry in the Stationers' Register, dated February 7, 1603: "Mr. Roberts: The book of Troilus and Cressida, as it is acted by my Lord Chamberlain's men." The "Lord Chamberlain's men" were the company to which Shakespeare belonged, and which, being specially licensed by King James soon after his accession, in the spring of 1603, became known as "His

Majesty's servants." "Mr. Roberts," no doubt, is the James Roberts whom we have already met with as the publisher of the second quarto editions of *A Midsummer Night's Dream* and *The Merchant of Venice*. In both of those cases there is good reason to think that his issues were unauthorized. For *The Merchant of Venice* was entered by him in the Stationers' Books in July, 1598, with the proviso, "that it be not printed by the said James Roberts, without licence first had from the right honourable the Lord Chamberlain." Something over two years later the same play was entered again by Thomas Heyes, and published soon after the entry. In the course of the same year an edition was put forth by Roberts. In like manner, *A Midsummer Night's Dream* was entered by Thomas Fisher, and was published in 1600; and an edition was published by Roberts the same year, without any entry at the Stationers'. Which may sufficiently account for the fact, if it be a fact, that there was no edition of *Troilus and Cressida* consequent upon the entry by Roberts in 1603.

Still there is some question whether the play entered in 1603 were Shakespeare's; the only ground of such question being, that in Henslowe's *Diary*, under date of April and May, 1599, are found several entries of money paid to Dekker and Chettle in earnest of a play which they were then writing, entitled *Troilus and Cressida*, for the rival company known as "the Earl of Nottingham's players." It appears, however, that in the title of this play "Agamemnon" was afterwards substituted for "Troilus and Cressida." But even if such had not been the case, there is very little likelihood that the "Lord Chamberlain's men" would have used on their boards the play of a rival company. The probability seems to be, that each company had a play on the same subject; one of them, perhaps, being written in a spirit of competition with the other: for it often happened that, in case of a play succeeding on either stage, the other sought to turn such suc-

cess to its own account by getting up something adapted to catch hold of and engage the popular interest thus awakened.

The conclusion, then, which we would draw from this whole statement is obvious enough; namely, that Shakespeare's *Troilus and Cressida* was originally written and acted before the spring of 1603; that some years later, probably in 1608, it was rewritten, enlarged, and in parts transfigured with the efficacy of the Poet's riper mind and more philosophical cast of thought; and that this revision was with a view to the play's being brought out anew on the stage, and so was the cause of its being set forth as a "*new* play" in the edition of 1609.

Four authorities are principally named as having been drawn upon by Shakespeare for the materials of this play. These are Chaucer's *Troilus and Creseide; The History of the Destruction of Troy*, translated from the French by Caxton; *The Troy Book* of Lydgate; and Chapman's translation of Homer. The first seven books of Chapman's version were published in 1596, and the next twelve books not far from two years afterwards: the whole twenty-four books, entitled "*The Iliads of Homer, Prince of Poets,—Done according to the Greek*, by George Chapman," were not published before 1603, probably not much before 1611, the first edition being undated. Shakespeare and Chapman were well known to each other, and probably stood on terms of personal friendship and intimacy, being members of the same great senate of genius. It was from Chapman most likely that the Poet derived in the main his ideas of the Greek and Trojan heroes, as their several characters are developed in the council and in the field. And it is quite remarkable that the influence from this quarter is most clearly traceable in precisely those parts of the play which convey the strongest relish and impress of the Poet's riper mind and larger thought; insomuch as to favor the notion of their being the results of after-thought grafted upon the stock of an earlier production. It is equally probable, not to say certain, that Chapman fur-

shed the hints for the delineation of Thersites, there be- g nothing of him to be found in the other authorities entioned. We say *hints;* for such are the most that could ave been furnished by the Thersites of Homer towards he Thersites of Shakespeare, the character of the latter aving all the freshness and spirit of an original concep- on; so that it seems as though the Poet had transfused is whole intellectual make-up into the person of a snarl- g, scurrilous, profane railer, with a body just fitted to he essential ugliness enshrined within it. There was, in- eed, before the writing of this play, an old Interlude on he stage, wherein Thersites figured as one of the persons; ut there is no likelihood of any thing having been bor- owed from it by the Poet.

In all that regards the action of the hero and heroine, he main staple and ground-work of the play were unques- ionably taken from Chaucer's poem, though most of the oet's editors have ignored the fact, if indeed they were ot ignorant of it. It is well known that of the particular tory of *Troilus and Cressida* no traces are found in any f the classic writers. Caxton and Lydgate indeed have omething of it, but not in a form to have served the de- ign of the play; while the part of Pandarus, whose char- cter and doings are interwoven with the whole course of he story as represented by the Poet, is wholly wanting in hem, except a single mention of him by Lydgate, who re- ers to Chaucer as his authority. So that Chaucer's poem as the only work accessible to Shakespeare, that could ave supplied the material for this part of the drama. Moreover, we have elsewhere divers clear and unmistakable otices of Shakespeare's having drunk largely from this well of English undefiled": many tokens of a close ac- uaintance with "the father of English poetry" occur in is plays. Before leaving this point, it should be observed hat in Chaucer's poem Cressida is represented with a urity and loftiness of character not consistent with the ctions there ascribed to her. Shakespeare borrowed the ain points of her action, and made her character con-

formable thereto. The character of Troilus, with its heroic ardor and constancy of soul, is substantially the same in the play as in the poem.

There remain but certain accessories of the play to be set down to the credit of Lydgate and Caxton. It will be seen, also, that the marks of paternity are in them so strong as to preclude all question touching the sources of them. *The History of the Destruction of Troy*, translated by Caxton from the *Recueil des Histoires de Troye* of Raoul le Fevre, appeared in 1471. In Shakespeare's time it had been modernized, and was very popular, as is shown by the fact of its passing through six editions by the year 1619. The *History, Siege, and Destruction of Troy*, commonly distinguished as *The Troy Book* of Lydgate, came from the press in 1513. In Shakespeare's time, however, it was fast sinking out of use, being written in verse, so that it could not pass for prose, while at the same time the verse was so rude and stumbling that it could not go as poetry. For our part, we can discover no sure signs of the Poet's having drawn from this source at all; there being, we believe, nothing common to him and Lydgate, but what is also common to Lydgate and Caxton. Perhaps we ought to add that the material of these works was nowise original with the writers named, most if not all of it being traceable to sources still more remote. But, inasmuch as there is no likelihood of the Poet's having gone beyond them, it would be beside our purpose to do so. We therefore dismiss this part of the subject by mentioning, that *A proper Ballad, dialogue wise, between Troilus and Cressida* was entered on the Stationers' Books in 1581, by Edward White; which may possibly have furnished the Poet a hint for working the story into a drama.

For reasons partly stated already, the play of *Troilus and Cressida* has been a standing poser to criticism. It is indeed a wonderful production,—wonderful alike for the profusion of wit, of poetry, and of wisdom crowded into it, and for the depth, the subtlety, and lifelikeness of the

dividual characterization. And so far nearly all the later nd better critics are substantially agreed. On the other ide, one cannot discover what the Poet is driving at: mar-elous as are the details in spirit and variety of life, they o not seem to grow from any common principle or pur-ose; and it is only in the light of such principle or urpose that they can receive a logical statement and in-erpretation. Hence there has grown a remarkable di-ersity, not to say oppugnancy, of criticism respecting it; nd some of the higher critics have employed what seems o us a great over-refinement of speculation, in order to nake out some one idea under which the details might all be rtistically reduced.

Schlegel led off in this super-subtlety of critical specu-ation. His idea of the work is so ingenious that one can-ot but wish it might hold true, and is stated thus: "It eems as if the Poet here for once wished, without caring or theatrical effect, to satisfy the nicety of his peculiar vit, and the inclination to a certain guile, if I may say o, in the characterization. *The whole is one continued rony on that crown of all heroic tales*, the tale of Troy. The contemptible nature of the origin of the Trojan war, he laziness and discord with which it was carried on, so hat the siege was made to last ten years, are only placed n clearer light by the noble descriptions, the sage and in-enious maxims with which the work overflows, and the igh ideas which the heroes entertain of themselves and ach other."

The same notion is worked up by Ulrici to a pitch bor-lering, as it seems to us, upon the ludicrous. "The round-idea," says he, "which, in our opinion, it is the im of *Troilus and Cressida* to bring under the *comic* view, s the opposition, especially in the moral aspect, between he character and habits of Grecian antiquity, and the prin-iples of modern Christendom. To exhibit this opposition e takes the very basis of the former,—the Trojan war,— ut throws its ideal import into the back-ground, and ketches it merely in its matter-of-fact details, though not

without some slight modifications. The Homeric hero
stripped bare of his poetic ideality; while, on the oth
hand, his moral weaknesses, which Homer, in the tr
spirit of a Greek, represents for the most part as virtue
are brought forward in the strongest light. The fa
sighted Shakespeare certainly did not mistake as to th
beneficial effects which an acquaintance with the high cu
ture of antiquity had produced and would produce on th
mind of Christian Europe. But he saw the danger tha
would grow from an excessive admiration of it; that
would generate the lowest type of moral and religious co
ruption; which result may indeed be actually discerned i
the eighteenth century. It was in this prophetic spir
that he wrote this deeply-significant satire on the Homeri
herodom. He did not wish to bring down the high, or t
make the great little; still less, to attack the poetical wort
of Homer, or of heroic poetry in general: his aim was t
warn against that idolatry of them which men are so ap
to fall into; and at the same time to press home upon the
the universal truth, that every thing merely human, how
ever glorified with the halo of a poetic ideality and
mythical past, is yet very small, when viewed in the light o
a pure moral ideality."

But this view probably has its best expounder in th
genial and excellent critic of Knight's edition of Shak
speare. "The play," says this writer, "cannot be unde
stood upon a superficial reading: it is full of the most sub
tle art. We may set aside particular passages, and admi
their surpassing eloquence, their profound wisdom; but
is long before the play, as a whole, obtains its prop
mastery over the understanding. It is very difficult to d
fine what is the great charm and wonder of its entiret
To us it appears as if the Poet, without the slightest pa
ticle of presumption, had proposed to look down upon th
Homeric heroes from an Olympus of his own. He ope
the Iliad, and there he reads of 'Achilles' baneful wrath
A little onward he is told of 'the high threatening'
'the cloud-gatherer.' The gods of Homer are made up

human passions. But *he* appears throned upon an eminence, from which he can not only command a perfect view of the game which men play, but, seeing all, become a partisan of none,—perfectly cognizant of all motives, but himself motiveless. And yet the whole representation is true, and it is therefore genial. It is not a *travesty* of Homer, or of Nature. The heroes of the Iliad show us very little of the vulgar side of human life,—not much even of the familiar; but the result is, they cease to be heroic. How this is attained, is the wonder. The whole tendency of the play,—its incidents, its characterization,—is to lower what the Germans call herodom."

Wishing well to this view, we have therefore given it whatsoever advantage may be derived from the ingenuity and eloquence of its best advocates; but have to confess, notwithstanding, our inability to find any sure foothold in it. There is to our mind a seriousness and reality in the characterization of the Greek and Trojan chiefs, and a depth and breadth of philosophic discourse and of practical wisdom attributed to some of them, which will hardly consist with the idea of their having been conceived and wrought out in a spirit of mock-heroic or burlesque. So that our conclusion agrees substantially with that reached by the more sober and not less penetrating judgment of Mr. Verplanck, that "the high philosophy and the practical ethics of a large portion of the dialogue are quite incompatible with any such design."

The very perplexity in which the scope and design of this play are wrapped seems to have made it an uncommonly fertile theme to the critics. It was partly for this reason, perhaps, that the subject drew from Coleridge one of the finest specimens of philosophic criticisms to be met with in the language, or in any language. To omit any thing of it in this edition, would not be doing right: we therefore subjoin it entire:

"The *Troilus and Cressida* of Shakespeare can scarcely be classed with his dramas of Greek and Roman history; but it forms an intermediate link between the fictitious

Greek and Roman histories, which we may call legendary dramas, and the proper ancient histories; that is, between the *Pericles* or *Titus Andronicus*, and the *Coriolanus* or *Julius Cæsar*. There is no one of Shakespeare's plays harder to characterize. The name and the remembrances connected with it prepare us for the representation of attachment no less faithful than fervent on the side of the youth, and of sudden and shameless inconstancy on the part of the lady. And this is indeed as the gold thread on which the scenes are strung, though often kept out of sight and out of mind by gems of greater value than itself. But, as Shakespeare calls forth nothing from the mausoleum of history, or the catacombs of tradition, without giving or eliciting some permanent and general interest, and brings forward no subject which he does not moralize or intellectualize; so here he has drawn in Cressida the portrait of a vehement passion, that, having its true origin and proper cause in warmth of temperament, fastens on, rather than fixes to, some one object by liking and temporary preference.

> "'There's language in her eye, her cheek, her lip,
> Nay, her foot speaks; her wanton spirits look out
> At every joint and motive of her body.'

"This Shakespeare has contrasted with the profound affection represented in Troilus, and alone worthy the name of love;—affection, passionate indeed,—swollen with the confluence of youthful instincts and youthful fancy, and growing in the radiance of hope newly risen, in short, enlarged by the collective sympathies of nature;—but still having a depth of calmer element in a will stronger than desire, more entire than choice, and which gives permanence to its own act by converting it into faith and duty. Hence, with excellent judgment, and with an excellence higher than mere judgment can give, at the close of the play, when Cressida has sunk into infamy below retrieval and beneath hope, the same will, which had been the substance and basis of his love, while the restless pleasure

nd passionate longings, like sea-waves, had tossed but on ts surface,—this same moral energy is represented as natching him aloof from all neighborhood with her dis- onor, from all lingering fondness and languishing re- grets; whilst it rushes with him into other and nobler luties, and deepens the channel which his heroic brother's leath had left empty for its collected blood. Yet another econdary and subordinate purpose Shakespeare has in- voven with his delineation of these two characters,—that f opposing the inferior civilization, but purer morals, of he Trojans to the refinements, deep policy, but duplicity nd sensual corruptions of the Greeks.

"To all this, however, so little comparative projection s given,—nay, the masterly group of Agamemnon, Nes- or, and Ulysses, and, still more in advance, that of Achilles, Ajax, and Thersites, so manifestly occupy the fore-ground, —that the subservience and vassalage of strength and nimal courage to intellect and policy seems to be the les- on most often in our Poet's view, and which he has taken ittle pains to connect with the former more interesting noral impersonated in the titular hero and heroine of the drama. But I am half inclined to believe that Shake- peare's main object, or shall I rather say, his ruling im- pulse, was to translate the poetic heroes of paganism into he not less rude, but more intellectually vigorous and more *eaturely* warriors of Christian chivalry; and to substan- iate the distinct and graceful profiles or outlines of the Homeric epic into the flesh and blood of the romantic drama; in short, to give a grand history-piece in the robust tyle of Albert Durer.

"The character of Thersites, in particular, well deserves more careful examination, as the Caliban of demagogic ife;—the admirable portrait of intellectual power deserted by all grace, all moral principle, all not momentary im- pulse,—just wise enough to detect the weak head, and fool enough to provoke the armed fist of his betters: one whom malcontent Achilles can inveigle from malcontent Ajax, under the one condition that he shall be called on

to do nothing but abuse and slander, and that he shall be allowed to abuse as much and as purulently as he likes; that is, as he can;—in short, a mule,—quarrelsome by the original discord of his nature,—a slave by tenure of his own baseness,—made to bray and be brayed at, to despise and be despicable. 'Aye, Sir, but, say what you will, he is a very clever fellow, though the best friends will fall out. There was a time when Ajax thought he deserved to have a statue of gold erected to him; and handsome Achilles, at the head of the Myrmidons, gave no little credit to his *friend Thersites*.'"

We will close up the subject with some remarks by William Godwin, in his *Life of Chaucer*, where he discusses with much judgment and discrimination, the comparative treatment of the same story by the two great masters of English poetry:

"Since two of the greatest writers this island has produced have treated the same story, each in his own peculiar manner, it may be neither unentertaining nor uninstructive to consider the merit of their respective modes of composition as illustrated in the present example. Chaucer's poem includes many beauties, many genuine touches of nature, and many strokes of an exquisite pathos. It is on the whole, however, written in that style which has unfortunately been so long imposed upon the world as dignified, classical, and chaste. It is naked of incidents of ornament, of whatever should most awaken the imagination, astound the fancy, or hurry away the soul. It has the stately march of a Dutch burgomaster as he appears in a procession, or a French poet as he shows himself in his works. It reminds one too forcibly of a tragedy of Racine. Every thing partakes of the author, as if he thought he should be everlastingly disgraced by becoming natural, inartificial, and alive. We travel through a work of this sort as we travel over some of the immense downs with which our island is interspersed. All is smooth or undulates with so gentle and slow a variation as scarcely to be adverted to by the sense. But all is homogeneous

nd tiresome; the mind sinks into a state of aching tor-idity; and we feel as if we should never get to the end of ur eternal journey. What a contrast to a journey among ountains and valleys, spotted with herds of various kinds f cattle, interspersed with villages, opening ever and anon o a view of the distant ocean, and refreshed with rivulets nd streams; where if the eye is ever fatigued, it is with he boundless flood of beauty which is incessantly pour-ng upon it! Such is the tragedy of Shakespeare.

"The great beauty of this play, as of all the genuine ritings of Shakespeare, beyond all didactic morality, be-ond all mere flights of fancy, and beyond all sublime,— beauty entirely his own, and in which no writer ancient r modern can enter into competition with him,—is that is men are men; his sentiments are living, and his char-cters marked with those delicate, evanescent, undefinable ouches, which identify them with the great delineation of ature. The speech of Ulysses in Act III, sc. iii, when aken by itself is purely an exquisite specimen of didactic norality; but when combined with the explanation given y Ulysses, before the entrance of Achilles, of the nature f his design, it becomes an attribute of a real man, and tarts into life.

"When we compare the plausible and seemingly affec-ionate manner in which Ulysses addresses himself to Achilles, with the key which he here furnishes to his mean-ng, and especially with the epithet 'derision,' we have a erfect elucidation of his character, and must allow that it s impossible to exhibit the crafty and smooth-tongued olitician in a more exact or animated style. The advice given by Ulysses is in its nature sound and excellent, and n its form inoffensive and kind; the name therefore of derision,' which he gives to it, marks to a wonderful degree he cold and self-centered subtlety of his character.

"The whole catalogue of the *Dramatis Personæ* in the lay of *Troilus and Cressida*, so far as they depend upon rich and original vein of humor in the author, are drawn ith a felicity which never was surpassed. The genius of

Homer has been a topic of admiration to almost every generation of men since the period in which he wrote. But his characters will not bear the slightest comparison with the delineation of the same characters as they stand in Shakespeare. This is a species of honor which ought by no means to be forgotten when we are making the eulogium of our immortal bard, a sort of illustration of his greatness which cannot fail to place it in a very conspicuous light. The dispositions of men perhaps had not been sufficiently unfolded in the very early period of intellectual refinement when Homer wrote; the rays of humor had not been dissected by the glass, or rendered perdurable by the ray of the Poet. Homer's characters are drawn with a laudable portion of variety and consistency; but his Achilles, his Ajax, and his Nestor are, each of them, rather a species than an individual, and can boast more of the propriety of abstraction, than of the vivacity of the moving scene of absolute life. The Achilles, the Ajax, and the various Grecian heroes of Shakespeare, on the other hand, are absolute men, deficient in nothing which can tend to individualize them, and already touched with the Promethean fire that might infuse a soul into what, without it, were lifeless form. From the rest perhaps the character of Thersites deserves to be selected, (how cold and school boy sketch in Homer!) as exhibiting an appropriate vein of sarcastic humor amidst his cowardice, and a profoundness of truth in his mode of laying open the foibles of those about him, impossible to be excelled.

"One of the most formidable adversaries of true poetry is an attribute which is generally miscalled dignity. Shakespeare possessed, no man in higher perfection, the true dignity and loftiness of the poetical afflatus, which he has displayed in many of the finest passages of his works with miraculous success. But he knew that no man ever was, or ever can be, always dignified. He knew that those subtler traits of character, which identify a man, are familiar and relaxed, pervaded with passion, and not played off with an eye to external decorum. In this re-

ject the peculiarities of Shakespeare's genius are nowhere ore forcibly illustrated, than in the play we are here con-idering. The champions of Greece and Troy, from the our in which their names were first recorded, had always orn a certain formality of attire, and marched with a ow and measured step. No poet, till this time, had ever ntured to force them out of the manner which their epic reator had given them. Shakespeare first supplied their mbs, took from the the classic stiffness of their gait, and nriched them with an entire set of those attributes which ight render them completely beings of the same species ith ourselves."

ADDRESS

PREFIXED TO THE QUARTO EDITION, 1609

A NEVER WRITER, TO AN EVER READER: NEWS

Eternal reader, you have here a new play, never stale with the stage, never clapper-clawed with the palms of th vulgar, and yet passing full of the palm comical; for it a birth of your brain, that never undertook any thing com ical vainly: and were but the vain names of comedie changed for the titles of commodities, or of plays for plea you should see all those grand censors, that now sty them such vanities, flock to them for the main grace o their gravities; especially this author's comedies, that ar so framed to the life, that they serve for the most commo commentaries of all the actions of our lives, showing suc a dexterity and power of wit, that the most displeased wit plays are pleased with his comedies. And all such du and heavy-witted worldlings as were never capable of th wit of a comedy, coming by report of them to his repr sentations, have found that wit there that they never foun in themselves, and have parted better-witted than the came; feeling an edge of wit set upon them, more tha ever they dreamed they had brain to grind it on. S much and such savored salt of wit is in his comedies, th they seem, for their height of pleasure, to be born in th sea that brought forth Venus. Amongst all there is no more witty than this; and had I time I would comme upon it, though I know it needs not, for so much as w make you think your testern well bestowed, but for so mu worth as even poor I know to be stuffed in it. It deserv such a labor as well as the best comedy in Terence

lautus. And believe this, that when he is gone, and his omedies out of sale, you will scramble for them, and set p a new English inquisition.[1] Take this for a warning, nd at the peril of your pleasure's loss, and judgment's, efuse not, nor like this the less, for not being sullied with he smoky breath of the multitude; but thank fortune for he scape it hath made amongst you; since by the grand ossessors' wills I believe you should have prayed for them, ather than been prayed.[2] And so I leave all such to be rayed for (for the states of their wits' healths) that will ot praise it. *Vale.*

1 This Address, with all its conceit and affectation, has some ery just and intelligent praise, and in a higher strain than any ther we have that was written during the Poet's life; unless we hould except a passage in Spenser's *Tears of the Muses.* The vriter, whoever he might be, gives out in this place a pretty shrewd nticipation. Many things occurring in our time might be aptly uoted as answering to his forecast of "a new English inquisition"; s, for example, £130 was given a few years since for a copy of *The True Tragedy of Richard Duke of York,* which was the original form of *The Third Part of King Henry VI.*—H. N. H.

2 There is some obscurity here. The "grand possessors," we ave no doubt, were the proprietors of the Globe Theatre, and the assage refers to the means they used to keep Shakespeare's plays ut of print. Probably we should understand *them* as referring not o *possessors,* but to the *comedies* for which "a new English inquisi- tion" was to be "set up"; the sense thus being, "you should have prayed *to get* them, rather than have been prayed to *to buy* them." —H. N. H.

COMMENTS

By Shakespearean Scholars

CRESSIDA

The poet has endeavored at first to deceive the readd as well as honest Troilus as to Cressida's character, or t keep him uncertain. She appears at first in company wit her uncle, she displays a light but not unequal wit, sl is, however, without depth, an adept at double entendr and indelicate in her expressions. She betrays almost a once that she could say more in praise of Troilus tha Pandarus does, that she, however, "holds off," in order t attract them more methodically, because she knows "me prize the thing ungain'd more than it is." In her inte course with Troilus she maintains her reserve in practice a before in theory, confessing and yielding, and varyin the plan of her coquettish allurements, although she is n to appear so much a coquette by profession as by natur the prey of the first, as afterwards of the second oppo tunity, when the pander in consequence has so easy a pa to play. She was "won at the first glance," she te Troilus, but confesses that it was "hard to *seem* won She had held back, although she wished that "women h men's privilege of speaking first." She acknowledges th she loves him, "but not so much but she might master it And yet this is a lie, for her

> thoughts were like unbridled children, grown
> Too headstrong for their mother!

Thus she trifles with him, and in every concession s plants a sting; she tempts him by an ambiguous expressi to kiss her, and then declares she had not meant it. S

plays the same game subsequently with Diomedes, promises, draws back, gives him Troilus' sleeve, takes it away again, and all this to sharpen him like a whetstone; Diomedes, understanding all these arts and jests, declines them, and by this manner also attains his end. With Troilus they are better adapted, although superfluous. She wins him merely by her suspicious anger as to his challenging her truth; the very sign of an evil conscience in her he takes for delicate sensitiveness. She enchants him when she assures him that in simplicity "she'll war with him." She swears also to be unceasingly true to him, but she does so with ominous and equivocal expressions; "Time, force, and death," she says,

> Do to this body what extremes you can;
> But the strong base and building of my love
> Is as the very center of the earth,
> *Drawing all things to it!*

With the same suspicious expression Pandarus praises the innate constancy of all her kindred: "They are burs, they'll stick where they are thrown;" that is, to one as well as to another.—Gervinus, *Shakespeare Commentaries.*

She is a mere child and beginner in comparison with Cleopatra, for instance, who, for all that, is not so unmercifully condemned. But Shakespeare has aggravated and pointed every circumstance until Cressida becomes odious, and rouses only aversion. The change from love to treachery, from Troilus to Diomedes, is in no earlier poet effected with such rapidity. Whenever Shakespeare expresses by the mouth of one or another of his characters the estimate in which he intends his audience to hold her, one is astounded by the bitterness of the hatred he discloses. It is especially noticeable in the scene (Act IV) in which Cressida comes to the Greek camp and is greeted by the kings with a kiss.

At this point Cressida has as yet offended in nothing. She has, out of pure, vehement love for him, passed such a

night with Troilus as Juliet did with Romeo, persuaded it by Pandarus, as Juliet was by her nurse. Now she accepts and returns the kiss wherewith the Greek chieftain bid her welcome. We may remark, in parenthesis, that that time there was no impropriety in such a greeting For all that, Ulysses, who sees through her at the first glance, breaks out on occasion of this kiss which Cressida returns:

"Fie, fie upon her,
There's language in her eye, her cheek, her lips,
Nay, her foot speaks, her wanton spirit looks out
At every joint and motive of her body.
Oh, these encounterers, so glib of tongue,
That give occasion welcome ere it comes,
And wide unclasp the tables of their thoughts
To every ticklish reader! Set them down
For sluttish spoils of opportunity,
And daughters of the game."

So Shakespeare causes his heroine to be described, and doubtless it is his own last word about her.—BRANDES *William Shakespeare.*

Shakspere's treatment of the story involves the degradation of Cressida. The charming coquette of Boccaccio, the voluptuous court-lady of Boccaccio, the tender-hearted widow of Chaucer, becomes in the play a scheming cold-blooded profligate. Such a woman does not need to have Troilus' suit pressed upon her by Pandarus, and if she "holds off" for a time, it is merely, as she frankly confesses, to gratify her vanity and eagerness for despotic sway over her lover:

"Women are angels, wooing:
Things won are done, joy's soul lies in the doing.
That she beloved knows nought, that knows not this:
Men prize the thing ungained more than it is:
That she was never yet, that ever knew
Love got so sweet as when desire did sue."

This is not the language of passion, whether pure or unholy, but of that calculating wantonness which prefers

feeling of mastery even to sensual gratification. Yet when the confession of her partiality for Troilus cannot be any longer delayed, she cleverly poses as the deeply enamored woman whose lips have hitherto been sealed by modesty. She affects a fear that, in her rapture, she will betray her emotion too unreservedly, and with an ambiguous request to stop her mouth, she draws him into kissing her. Then, with the artfulness of a consummate flirt, she pretends to be eager to hide her confusion in solitude, and can only be prevailed on to stay by a passionate declaration of Troilus' eternal fidelity. She protests her own unswerving loyalty with equal ardor, and crowns this mockery of genuine devotion by yielding to his wishes. When afterwards she hears that she is to be exchanged for Antenor, she declares that she will never leave Troilus, that she has forgotten her father, and that whatever extremes "time, force, and death" may do to her body, "the strong base and building" of her love

> "Is as the very center of the earth
> Drawing all things to it."

This expression, as Gervinus has noted, is ominous, and on her arrival in the Greek camp she at once shows herself in her true colors. She allows herself to be "kissed in general" by all the chiefs, and she gets the laugh on Menelaus by an equivocal jest. She does not gradually fall away from loyalty to Troilus, for of loyalty her shallow nature is incapable; she simply throws herself with redoubled zest into her old game in this new field. In Diomed, who has been her escort between the hostile lines, she spies, as she thinks, a fully qualified substitute for Troilus. But she has mistaken her man, and in the scene between the two in Act V, Shakspere has, with a few pungent strokes, delineated the Nemesis upon the heartless coquette. Diomed is no raw youth, dwelling in a fool's paradise, and seeing life and love through a rose-colored haze. He is an experienced soldier and man of the world, who takes at a glance the measure of the woman with whom he

has to deal. He "tames" her by a method as suited to her character and as effective as Petruchio's with Kate. When she tries on him her accustomed trick of holding off, instead of pleading for her favors, he taunts her with being forsworn, and turns his back upon her with a curt good-night. It is she then who, to keep him by her side, has to use entreaties and caresses, and even to offer him in pledge of her faith the sleeve given her by Troilus. The shallow coquette pays a heavy yet just price for her selfish levity, when she exchanges a chivalrous adorer for a harsh and imperious taskmaster.—Boas, *Shakspere and his Predecessors.*

TROILUS

Troilus is the youngest of Priam's numerous sons, and the passion of which he is the victim is the bare instinctive impulse of the teens, the form that first love takes when crossed by an unworthy object, which might have been that of Romeo had Rosalind not overstood her opportunity. It is his age that explains how, notwithstanding his high mental endowments, he is so infatuated as to mistake the planned provocation of Cressida's coyness for stubborn chastity, and to allow himself to be played with and inflamed by her concerted airs of surprise and confusion when at last they are brought together. He is quite as dull in apprehending the character of Pandarus, and complains of his tetchiness to be wooed to woo, when in fact he is but holding off in the very spirit of his niece and affecting reluctance in order to excite solicitation. Boccaccio furnished some of the lines of this characterization to Chaucer, but Chaucer gave them great development in handing them down to Shakespeare. Troilus is preserved from the ridiculousness that pursues the dupes of coquettes of so debased a stamp as Cressida, by the allowances that untried youth bespeaks, and by the spirit and gallantry that promises the coming self-recovery, the first process of which appears in the control he imposes on his anger and impatience when he looks on at the scene of her falseness, and

s completed as we have seen. Still our sympathies are but moderately engaged for him; for what can we say of him but that he is young and a fool—though heroes have been so before and since, fit to be played with and played upon by a jade who only tantalizes him that he may cease to be shy. He is the subjected slave of an intoxication that makes him insensible to the debasement of admitting such a worm as Pandarus into the very presence of what should be the sanctities of love. The ungenuineness of the love that is in question is self-betrayed when in the first declaration, as in the latest parting, he angles for and invites assurances of faithfulness which it is not in the nature of things should be either convincing or true.—LLOYD, *Critical Essays.*

CRESSIDA AND PANDARUS

The characters of Cressida and Pandarus are very amusing and instructive. The disinterested willingness of Pandarus to serve his friend in an affair which lies next his heart is immediately brought forward. "Go thy way, Troilus, go thy way; had I a sister were a grace, or a daughter were a goddess, he should take his choice. O admirable man! Paris, Paris is dirt to him, and I warrant Helen, to change, would give money to boot." This is the language he addresses to his niece: nor is she much behindhand in coming into the plot. Her head is as light and fluttering as her heart. "It is the prettiest villain, she fetches her breath so short as a new-ta'en sparrow." Both characters are originals, and quite different from what they are in Chaucer. In Chaucer, Cressida is represented as a grave, sober, considerate personage (a widow—he cannot tell her age, nor whether she has children or no) who has an alternate eye to her character, her interest, and her pleasure: Shakespear's Cressida is a giddy girl, an unpracticed jilt, who falls in love with Troilus, as she afterwards deserts him, from mere levity and thoughtlessness of temper. She may be wooed and won to anything

and from anything, at a moment's warning; the other knows very well what she would be at, and sticks to it, and is more governed by substantial reasons than by caprice or vanity. Pandarus again, in Chaucer's story, is a friendly sort of go-between, tolerably busy, officious, and forward in bringing matters to bear: but in Shakespear he has "a stamp exclusive and professional": he wears the badge of his trade; he is a regular knight of the game.—HAZLITT, *Characters of Shakespear's Plays.*

THERSITES

The character of Thersites, in particular, well deserves a more careful examination, as the Caliban of demagogic life;—the admirable portrait of intellectual power deserted by all grace, all moral principle, all not momentary impulse;—just wise enough to detect the weak head, and fool enough to provoke the armed fist of his betters;—one whom malcontent Achilles can inveigle from malcontent Ajax, under the one condition, that he shall be called on to do nothing but abuse and slander, and that he shall be allowed to abuse as much and as purulently as he likes; that is, as he can;—in short, a mule,—quarrelsome by the original discord of his nature,—a slave by tenure of his own baseness,—made to bray and be brayed at, to despise and be despicable. "Aye, Sir, but say what you will, he is a very clever fellow, though the best friends will fall out. There was a time when Ajax thought he deserved to have a statue of gold erected to him, and handsome Achilles, at the head of the Myrmidons, gave no little credit to his *friend Thersites!*"—COLERIDGE, *Lectures on Shakspere.*

THE CAUSE OF THE GREEKS

Viewed in a moral and just sense, the cause of the Greeks is not better than that of the Trojans; on the side of honor it is worse. Shakespeare has allowed the Homeri

Achilles, who purchased lasting fame with a short life, to degenerate from a hero into a vain, morbidly proud, and effeminate mocker. Not on account of any dispute with Agamemnon, but for the sake of the promised Polyxena, he withdraws from the fight and from glory; he has no sympathy with the common honor, like Hector; he abandons the glory and honor of Greece to follow this love; he cares for nothing in the world but what affects him personally; he rouses himself, therefore, first after the death of Patroclus (this trait also Shakespeare takes from Homer), and even then only for a victory which brings him more ignominy than honor. The weak Ajax imitates him in haughtiness and inactivity, and withdraws, as Achilles had done, in the decisive moment, after having won a little honor. Ulysses takes all possible pains to arouse in both the public spirit, the ambition, and the thirst for glory which overflowed in Hector and Troilus. The finest speeches in the play, as well as the intrigues which lengthen out the action, have reference to this intention. To this we may trace that eloquent speech on the destroyed discipline and deference to rank (Act I, sc. iii), and on the fever of envy which caused those divisions and weakness in the camp, wherein lay the strength of Troy. There is reference to it in the proposal to appoint Ajax for the single combat with Hector, and thereby to rouse Achilles. There is reference to it in the oft-recurring eulogy of the ascendency of mental over bodily strength. There is reference to it in the shameless flattery with which they bait the stupid Ajax, and feed his hungry, envious ambition. There is reference to it in the noble lesson (Act III, sc. iii) impressed upon Achilles, and which was the purport of Ulysses' first speech, that steadfastness alone keeps honor bright. All this has little effect; the two strong-armed heroes have too little feeling for honor and glory, Hector and Troilus have too much; these latter mean well and do ill, the former mean ill and do well, or rather they escape harm. On the side of the Greeks, Nestor and Ulysses fare the best, because they possess at least public spirit and

policy. Yet this also is only ordinary cunning which displays profound wisdom in the mysteries of state policy when the question concerns mere espionage, a wisdom which in consequence attains its ends only in an equivocal manner.—GERVINUS, *Shakespeare Commentaries.*

SHAKESPEARE'S INTENTION

Shakspeare's intention was rather to use the satirical element only for the representation of a higher, we might almost say, an historical view of life. As several of his comedies possess not only a general, but also an historical significance, in so far as they describe—within the comic view of life—the most important moral and political foundations of the life of his age, so the *historical* significance appears here to be made the real nucleus of the composition, and runs through it like a bright streak of light giving a peculiar illustration of that part of history upon which it touches. For, as I think, Shakspeare intended to point out the profound all-pervading contrast between the much-commended mental character and life of Greek antiquity, as compared with the new principle of life in the Christian era, and to reveal the blemishes and defects of Greek life, especially in regard to its morals, as compared with the ever-increasing admiration bestowed upon it. This could probably not be effected otherwise than by giving a closer view of the essential foundation of the ancient, and more especially of Greek, life and mental culture taken from a comico-poetic standpoint. And this foundation, as is acknowledged on all hands, is formed by the Homeric poems, or, what is the same thing, the Trojan war in its mythico-poetic conception. But these immortal poems, when regarded from a strictly moral point of view and in spite of all their ideality, obviously contain a decidedly immoral element, or, if it be preferred, the form in which the idea is clothed—according to our higher modern conception of moral relations—presents an ugly blot. For the whole of the external story turns upon the recovery

of an adulteress who has run off with her lover, and whose sentiments and manner of acting can in no way be excused, either by ideal beauty or by the interference of the gods (Aphrodite); on the contrary, the immorality in which even the gods themselves take part, appears only the more glaring by such an interference. Helen's abduction was not worthy of the great war of vengeance which was undertaken by the Greek princes; for the honor of the Greek nation was more deeply wronged by Helen herself than by Paris. A war undertaken for such a cause and such an object must, therefore, be repulsive to the moral consciousness of modern times; and still more do we feel this subsequently when Helen and her wronged husband are again united, and restored to all their rights, as if nothing had happened. It is true that the Greeks had a different idea of marriage and of the mission of women; this we all know, and Shakspeare doubtless knew it also. But the very fact of their entertaining such notions, is the immoral part of the matter. This is the dark side of Greek antiquity: a youthfully vigorous, but also youthfully sensuous view of life supported by the idea of beauty, and idealized as regards form; a view of life which raised beauty into an absolute privilege, and considered its value as greater than that of goodness and truth. It was only individual philosophical minds that rose above this idea, without, however, being able to gain a different standpoint or to raise the minds of the people to a level with their own.—Ulrici, *Shakspeare's Dramatic Art.*

THE TENDENCY OF THE PLAY

The feeling which the *study* of Shakspere's *Troilus and Cressida* slowly but certainly calls forth, is that of almost prostration before the marvelous intellect which has produced it. But this is the result of study, as we have said. The play cannot be understood upon a superficial reading: it is full of the most subtle art. We may set aside particular passages, and admire their surpassing elo-

quence,—their profound wisdom; but it is long before the play, as a whole, obtains its proper mastery over the understanding. It is very difficult to define what is the great charm and wonder of its entirety. To us it appears as if the poet, without the slightest particle of presumption, had proposed to himself to look down upon the Homeric heroes from an Olympus of his own. He opens the "Iliad," and there he reads of "Achilles' baneful wrath." A little onward he is told of the "high threatening" of "the great cloud-gatherer." The gods of Homer are made up of human passions. But *he* appears throned upon an eminence, from which he can not only command a perfect view of the game which men play, but, seeing all, become a partisan of none,—perfectly cognizant of all motives, but himself motiveless. And yet the whole representation is true, and it is therefore genial. He does not stand above men by lowering men. Social life is not made worse than it is, that he who describes it may appear above its ordinary standard. It is not a *travestie* of Homer, or of Nature. The heroic is not lowered by association with the ridiculous. The heroes of the "Iliad" show us very little of the vulgar side of human life,—not much even of the familiar; but the result is, that they cease to be heroic. How this is attained is the wonder. It is something to have got rid of the machinery of the gods,—something to have a Thersites eternally despising and despised. But this is not all. The whole tendency of the play,—its incidents, its characterization,—is to lower what the Germans call herodom. Ulrici maintains that "The far-sighted Shakspere most certainly did not mistake as to the beneficial effect which a nearer intimacy with the high culture of antiquity had produced, and would produce, upon the Christian European mind. But he saw the danger of an indiscriminate admiration of this classical antiquity; for he who thus accepted it must necessarily fall to the very lowest station in religion and morality;—as, indeed, if we closely observe the character of the 18th century, we see has happened. Out of this prophetic spirit, which pene

trated with equal clearness through the darkness of coming centuries and the clouds of a far-distant past, Shakspere wrote this deeply-significant satire upon the Homeric herodom. He had no desire to debase the elevated, to deteriorate or make little the great, and still less to attack the poetical worth of Homer, or of heroic poetry in general. But he wished to warn thoroughly against the over-valuation and idolatry of them, to which man so willingly abandons himself. He endeavored, at the same time, to bring strikingly to view the universal truth that everything that is merely human, even when it is glorified with the nimbus of a poetic ideality and a mythical past, yet, seen in the bird's-eye perspective of a pure moral ideality, appears very small." All this may seem as super-refinement, in which the critic pretends to see farther than the poet ever saw. But to such an objection there is a very plain answer. A certain result is produced:—is the result correctly described? If it be so, is that result an effect of principle or an effect of chance? As a proof that it was the effect of principle, we may say that Dryden did not see the principle; and that, not seeing it, he entirely changed the character of the play as a work of art.—KNIGHT, *Pictorial Shakspere.*

MORALS

Since the change in the moral tone and thought of the times requires expurgated editions, the morality of Shakespeare's plays has sometimes been questioned. That he is a moralizer no one will claim; that he is thoroughly moral we think must be evident to every careful student. If he is to paint life universal and complete, he cannot eschew immoral characters, but he can, and does show his morality in the handling of these characters; he never paints them in such attractive colors as to make them models for imitation, in each case the character must sustain itself; as Ian Maclaren says, "If Posty will tell lies, I cannot help it." If it is necessary to expose a hideous phase of life,

that it may be condemned and thus serve as a lesson, Shakespeare does not hesitate to do it. Vice may be pardoned not condoned. Even in his liberality which the extremely fastidious might fancy tends to looseness, he never mixes vice and virtue.—FERRIS-GETTEMY, *Outline Studies in the Shakespearean Drama.*

TROILUS AND CRESSIDA

DRAMATIS PERSONÆ

PRIAM, *king of Troy*
HECTOR,
TROILUS,
PARIS,
DEIPHOBUS,
HELENUS,
} *his sons*
MARGARELON, *a bastard son of Priam*
ÆNEAS,
ANTENOR,
} *Trojan commanders*
CALCHAS, *a Trojan priest, taking part with the Greeks*
PANDARUS, *uncle to Cressida*
AGAMEMNON, *the Grecian general*
MENELAUS, *his brother*
ACHILLES,
AJAX,
ULYSSES,
NESTOR,
DIOMEDES,
PATROCLUS,
} *Grecian commanders*
THERSITES, *a deformed and scurrilous Grecian*
ALEXANDER, *servant to Cressida*
Servant to Troilus
Servant to Paris
Servant to Diomedes

HELEN, *wife to Menelaus*
ANDROMACHE, *wife to Hector*
CASSANDRA, *daughter to Priam; a prophetess*
CRESSIDA, *daughter to Calchas*

Trojan and Greek Soldiers, and Attendants

SCENE: *Troy, and the Grecian camp*

SYNOPSIS

By J. Ellis Burdick

ACT I

The Greeks are besieging Troy in an endeavor to restore the beautiful Helen to King Menelaus, her rightful husband. Troilus, son of Priam, king of Troy, is in love with Cressida, and he persuades her uncle Pandarus to intercede for him. A truce exists between the two armies at this time and Hector of Troy sends a challenge to the Greeks, daring any one of their champions to meet him in single combat.

ACT II

The Greeks propose to raise the siege on condition that Helen be returned to them and that a war indemnity be paid them. The Trojans reject the terms. The Grecian generals seek an interview with Achilles, their best warrior, but he refuses to see them, preferring to sulk in his tent. Therefore they are forced to select Ajax to fight with Hector.

ACT III

Pandarus is successful in his intercessions with Cressida in behalf of Troilus. He brings them together, they plight their troth, and resolve to live together. But Cressida's father, who has "incurred a traitor's name," persuades the Greeks to ask for his daughter in exchange for a Trojan leader held prisoner by them. They consent.

ACT IV

Diomedes is commissioned to arrange the exchange and on the morning following her nuptial night, Cressida is taken to the Grecian camp. She parts from Troilus with oft-repeated promises of fidelity. Ajax and Hector meet and fight, but after a few blows they stop on account of kinship. The Greek and Trojan generals exchange courtesies.

ACT V

At the request of Troilus, Ulysses, one of the Greek generals, leads him to Cressida's tent in the Greek encampment. There he sees how faithless she has been to him, for she has transferred her affections to Diomedes. During the battle the next day Troilus and Diomedes fight but without serious injury to either. In this same battle Hector kills Patroclus, an intimate friend of Achilles; the latter is enraged and throwing himself into the fray, he slays Hector and drags his dead body around the battlefield tied to his horse's tail.

TROILUS AND CRESSIDA

THE PROLOGUE

In Troy there lies the scene. From isles of Greece
The princes orgulous, their high blood chafed,
Have to the port of Athens sent their ships,
Fraught with the ministers and instruments
Of cruel war: sixty and nine, that wore
Their crownets regal, from the Athenian bay
Put forth toward Phrygia, and their vow is made
To ransack Troy, within whose strong immures
The ravish'd Helen, Menelaus' queen,
With wanton Paris sleeps; and that 's the quarrel.
To Tenedos they come;
And the deep-drawing barks do there disgorge
Their warlike fraughtage: now on Dardan plains
The fresh and yet unbruised Greeks do pitch
Their brave pavilions: Priam's six-gated city,
Dardan, and Timbria, Helias, Chetas, Troien,

15. *"six-gated city"*; Theobald, *"six gates i' th' city."*—I. G.
16. *"Timbria, Helias, Chetas, Troien,"* so Ff.; Theobald reads *"Thymbria, Ilia, Scæa, Troian"*; Capell, *"Thymbria, Ilias, Chetas, Troyan."*—I. G.

And Antenorides, with massy staples,
And corresponsive and fulfilling bolts,
Sperr up the sons of Troy.
Now expectation, tickling skittish spirits,
On one and other side, Trojan and Greek,
Sets all on hazard: and hither am I come
A prologue arm'd, but not in confidence
Of author's pen or actor's voice, but suited
In like conditions as our argument,
To tell you, fair beholders, that our play
Leaps o'er the vaunt and firstlings of those broils,
Beginning in the middle; starting thence away
To what may be digested in a play.
Like, or find fault; do as your pleasures are:
Now good or bad, 'tis but the chance of war.

17. *"Antenorides";* Theobald's emendation of Ff. *"Antenonidus";* Pope reads *"Anteroridas."*—I. G.

23. *"A prologue arm'd"; i. e.* clad in armor instead of in a black cloak, which was the usual garb of the speaker of the Prologue.—I. G.

23–25. *"not in confidence of author's pen,"* etc.; not in defiant championship of the merits of the play, but because the argument is of war.—C. H. H.

28. *"Beginning in the middle";* Theobald reads *"'Ginning i' th' middle."*—I. G.

ACT FIRST

Scene I

Troy. Before Priam's palace.

Enter Pandarus and Troilus.

Tro. Call here my varlet; I 'll unarm again:
Why should I war without the walls of Troy,
That find such cruel battle here within?
Each Trojan that is master of his heart,
Let him to field; Troilus, alas, hath none!

Pan. Will this gear ne'er be mended?

Tro. The Greeks are strong and skillful to their strength,
Fierce to their skill and to their fierceness valiant,
But I am weaker than a woman's tear,
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin in the night,
And skilless as unpracticed infancy.

Pan. Well, I have told you enough of this: for my part, I 'll not meddle nor make no farther. He that will have a cake out of the wheat must needs tarry the grinding.

Tro. Have I not tarried?

Pan. Aye, the grinding; but you must tarry the bolting.

Tro. Have I not tarried?

Pan. Aye, the bolting; but you must tarry the leavening.

Tro. Still have I tarried.

Pan. Aye, to the leavening; but here 's yet in the word 'hereafter,' the kneading, the making of the cake, the heating of the oven, and the baking; nay, you must stay the cooling too, or you may chance to burn your lips.

Tro. Patience herself, what goddess e'er she be,
Doth lesser blench at sufferance than I do.
At Priam's royal table do I sit;
And when fair Cressid comes into my thoughts,—
So, traitor!—'When she comes!'—When is she thence?

Pan. Well, she looked yesternight fairer than ever I saw her look, or any woman else.

Tro. I was about to tell thee:—when my heart,
As wedged with a sigh, would rive in twain,
Lest Hector or my father should perceive me,
I have, as when the sun doth light a storm,
Buried this sigh in wrinkle of a smile:
But sorrow, that is crouch'd in seeming gladness,
Is like that mirth fate turns to sudden sadness.

Pan. An her hair were not somewhat darker

31. *"So, traitor!—'When she comes!'—When is she thence?"*; Q., *"So traitor then she comes when she is thence"*; Ff., *"So (Traitor) then she comes, when she is thence."*—I. G.

37. *"a storm"*; Rowe's correction of Q., *"a scorne"*; Ff. 1, 2, *"a-scorne"*; Ff. 3, 4, *"a-scorn."*—I. G.

than Helen's—well, go to—there were no more comparison between the women: but, for my part, she is my kinswoman; I would not, as they term it, praise her: but I would somebody had heard her talk yesterday, as I did. I will not dispraise your sister Cassandra's wit, but—

Tro. O Pandarus! I tell thee, Pandarus,—
When I do tell thee, there my hopes lie drown'd,
Reply not in how many fathoms deep
They lie indrench'd. I tell thee, I am mad
In Cressid's love: thou answer'st 'she is fair;'
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice,
Handlest in thy discourse, O, that her hand,
In whose comparison all whites are ink
Writing their own reproach, to whose soft seizure
The cygnet's down is harsh, and spirit of sense
Hard as the palm of plowman: this thou tell'st me,
As true thou tell'st me, when I say I love her;
But, saying thus, instead of oil and balm,
Thou lay'st in every gash that love hath given me
The knife that made it.

45. *"praise her";* so Q.; Ff. read *"praise it."*—I. G.
56. *"Handlest in thy discourse, O, that her hand,"* &c.; Theobald, *"discourse—how white her hand";* similar emendations have been proposed, but probably *"that her hand"*="that hand of hers."—I. G.
58. *"seizure";* clasp.—C. H. H.
59. *"spirit of sense";* the finest, most delicate, sensibility.—C. H. H.

Pan. I speak no more than truth.

Tro. Thou dost not speak so much.

Pan. Faith, I 'll not meddle in 't. Let her be as she is: if she be fair, 'tis the better for her; an she be not, she has the mends in her own hands.

Tro. Good Pandarus, how now, Pandarus!

Pan. I have had my labor for my travail; ill-thought on of her, and ill-thought on of you: gone between and between, but small thanks for my labor.

Tro. What, art thou angry, Pandarus? what, with me?

Pan. Because she 's kin to me, therefore she 's not so fair as Helen: an she were not kin to me, she would be as fair on Friday as Helen is on Sunday. But what care I? I care not an she were a black-a-moor; 'tis all one to me.

Tro. Say I she is not fair?

Pan. I do not care whether you do or no. She 's a fool to stay behind her father; let her to the Greeks; and so I 'll tell her the next time I see her: for my part, I 'll meddle nor make no more i' the matter.

80. *"as fair on Friday as Helen is on Sunday"; i. e.,* as beautiful in her worst dress as Helen in her "Sunday best."—I. G.

86. *"to stay behind her father";* Calchas, according to the *Destruction of Troy,* was "a great learned bishop of Troy," who was sent by Priam to consult the oracle of Delphi concerning the event of the war which threatened Agamemnon. As soon as he had made "his oblations and demands for them of Troy, Apollo answered unto him saying, Calcas, Calcas, beware thou returne not back againe to Troy, but goe thou with Achylles unto the Greekes, and depart

Tro. Pandarus,—

Pan. Not I.

Tro. Sweet Pandarus,—

Pan. Pray you, speak no more to me: I will leave all as I found it, and there an end.

[*Exit.* *An alarum.*

Tro. Peace, you ungracious clamors! peace, rude sounds!
Fools on both sides! Helen must needs be fair,
When with your blood you daily paint her thus.
I cannot fight upon this argument;
It is too starved a subject for my sword.
But Pandarus—O gods, how do you plague me!
I cannot come to Cressid but by Pandar;
And he 's as tetchy to be woo'd to woo
As she is stubborn-chaste against all suit.
Tell me, Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we.
Her bed is India; there she lies, a pearl:
Between our Ilium and where she resides,
Let it be call'd the wild and wandering flood,

never from them, for the Greekes shall have victorie of the Trojans, by the agreement of the gods." Likewise in Chaucer's *Troilus and Creseide,* Book i.:

> "Now fell it so, that in the toune there was
> Dwelling a lord of great authoritie,
> A great divine that cleped was Calcas,
> That in science so expert was, that he
> Knew well that Troie should destroyed be,
> By answere of his god."—H. N. H.

107. *"Ilium";* Priam's palace, as distinguished from the town of Troy, where Cressida resides. So in *Ham.* ii. 2. 496. This distinction is unknown to antiquity, where Ilium and Troy are synonymous. Shakespeare found it in the *Troy-boke.*—C. H. H.

Ourself the merchant, and this sailing Pandar
Our doubtful hope, our convoy and our bark.

Alarum. Enter Æneas.

Æne. How now, Prince Troilus! wherefore not afield?

Tro. Because not there: this woman's answer sorts,
For womanish it is to be from thence.
What news, Æneas, from the field to-day?

Æne. That Paris is returned home, and hurt.

Tro. By whom, Æneas?

Æne. Troilus, by Menelaus.

Tro. Let Paris bleed: 'tis but a scar to scorn;
Paris is gored with Menelaus' horn. [*Alarum.*

Æne. Hark, what good sport is out of town to-day!

Tro. Better at home, if 'would I might' were 'may.'
But to the sport abroad: are you bound thither?

Æne. In all swift haste.

Tro. Come, go we then together.
[*Exeunt.*

Scene II

The same. A street.

Enter Cressida and Alexander her man.

Cres. Who were those went by?

Alex. Queen Hecuba and Helen

Cres. And whither go they?

Alex. Up to the eastern tower,

Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is as a virtue fix'd, to-day was moved:
He chid Andromache and struck his armorer;
And, like as there were husbandry in war,
Before the sun rose he was harness'd light,
And to the field goes he; where every flower
Did, as a prophet, weep what it foresaw
In Hector's wrath.

Cres. What was his cause of anger?

Alex. The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector;
They call him Ajax.

Cres. Good; and what of him?

Alex. They say he is a very man per se,
And stands alone.

Cres. So do all men, unless they are drunk, sick, or have no legs.

Alex. This man, lady, hath robbed many beasts of their particular additions; he is as valiant as the lion, churlish as the bear, slow as the elephant: a man into whom nature hath so crowded humors that his valor is crushed into folly, his folly sauced with discretion: there is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it: he is melancholy without cause and merry against the hair: he hath the joints of every thing; but every thing so out of joint that he is a

29. *"joints"*; limbs.—C. H. H.

gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight.

Cres. But how should this man, that makes me smile, make Hector angry?

Alex. They say he yesterday coped Hector in the battle and struck him down, the disdain and shame whereof hath ever since kept Hector fasting and waking.

Enter Pandarus.

Cres. Who comes here?

Alex. Madam, your uncle Pandarus.

Cres. Hector 's a gallant man.

Alex. As may be in the world, lady.

Pan. What 's that? what 's that?

Cres. Good morrow, uncle Pandarus.

Pan. Good morrow, cousin Cressid: what do you talk of? Good morrow, Alexander. How do you, cousin? When were you at Ilium?

Cres. This morning, uncle.

Pan. What were you talking of when I came? Was Hector armed and gone ere you came to Ilium? Helen was not up, was she?

Cres. Hector was gone; but Helen was not up.

Pan. E'en so: Hector was stirring early.

Cres. That were we talking of, and of his anger.

Pan. Was he angry?

Cres. So he says here.

Pan. True, he was so; I know the cause too;

he 'll lay about him to-day, I can tell them that: and there 's Troilus will not come far behind him; let them take heed of Troilus, I can tell them that too.

Cres. What, is he angry too?

Pan. Who, Troilus? Troilus is the better man of the two.

Cres. O Jupiter! there 's no comparison.

Pan. What, not between Troilus and Hector? Do you know a man if you see him?

Cres. Aye, if I ever saw him before and knew him.

Pan. Well, I say Troilus is Troilus.

Cres. Then you say as I say; for, I am sure, he is not Hector.

Pan. No, nor Hector is not Troilus in some degrees.

Cres. 'Tis just to each of them; he is himself.

Pan. Himself! Alas, poor Troilus! I would he were.

Cres. So he is.

Pan. Condition, I had gone barefoot to India.

Cres. He is not Hector.

Pan. Himself! no, he 's not himself: would a' were himself! Well, the gods are above; time must friend or end: well, Troilus, well, I would my heart were in her body! No, Hector is not a better man than Troilus.

Cres. Excuse me.

Pan. He is elder.

Cres. Pardon me, pardon me.

Pan. Th' other 's not come to 't; you shall tell me another tale, when th' other 's come to 't. Hector shall not have his wit this year.

Cres. He shall not need it, if he have his own.

Pan. Nor his qualities.

Cres. No matter.

Pan. Nor his beauty.

Cres. 'Twould not become him; his own 's better.

Pan. You have no judgment, niece: Helen herself swore th' other day, that Troilus, for a brown favor—for so 'tis, I must confess,—not brown neither,—

Cres. No, but brown.

Pan. Faith, to say truth, brown and not brown.

Cres. To say the truth, true and not true.

Pan. She praised his complexion above Paris.

Cres. Why, Paris hath color enough.

Pan So he has.

Cres. Then Troilus should have too much: if she praised him above, his complexion is higher than his; he having color enough, and the other higher, is too flaming a praise for a good complexion. I had as lief Helen's golden tongue had commended Troilus for a copper nose.

Pan. I swear to you, I think Helen loves him better than Paris.

Cres. Then she 's a merry Greek indeed.

Pan. Nay, I am sure she does. She came to him th' other day into the compassed window,—and, you know, he has not past three or four hairs on his chin,—

Cres. Indeed, a tapster's arithmetic may soon bring his particulars therein to a total.

Pan. Why, he is very young: and yet will he, within three pound, lift as much as his brother Hector.

Cres. Is he so young a man and so old a lifter?

Pan. But, to prove to you that Helen loves him: she came and puts me her white hand to his cloven chin,—

Cres. Juno have mercy! how came it cloven?

Pan. Why, you know, 'tis dimpled: I think his smiling becomes him better than any man in all Phrygia.

Cres. O, he smiles valiantly.

Pan. Does he not?

Cres. O yes, an 'twere a cloud in autumn.

Pan. Why, go to, then: but to prove to you that Helen loves Troilus,—

Cres. Troilus will stand to the proof, if you 'll prove it so.

Pan. Troilus! why, he esteems her no more than I esteem an addle egg.

Cres. If you love an addle egg as well as you love an idle head, you would eat chickens i' the shell.

Pan. I cannot choose but laugh, to think how she tickled his chin; indeed, she has a marvelous white hand, I must needs confess,—

Cres. Without the rack.

Pan. And she takes upon her to spy a white hair on his chin.

Cres. Alas, poor chin! many a wart is richer.

Pan. But there was such laughing! Queen Hecuba laughed, that her eyes ran o'er.

Cres. With mill-stones.

Pan. And Cassandra laughed.

Cres. But there was more temperate fire under the pot of her eyes: did her eyes run o'er too?

Pan. And Hector laughed.

Cres. At what was all this laughing?

Pan. Marry, at the white hair that Helen spied on Troilus' chin.

Cres. An 't had been a green hair, I should have laughed too.

Pan. They laughed not so much at the hair as at his pretty answer.

Cres. What was his answer?

Pan. Quoth she, 'Here 's but two and fifty hairs on your chin, and one of them is white.'

Cres. This is her question.

Pan. That 's true; make no question of that. 'Two and fifty hairs,' quoth he, 'and one white: that white hair is my father, and all the rest are his sons.' 'Jupiter!' quoth she, 'which of these hairs is Paris my husband?' 'The forked one,' quoth he, 'pluck 't out, and give it him.' But there was such laughing! and Helen so blushed, and Paris so chafed, and all the rest so laughed, that it passed.

Cres. So let it now; for it has been a great while going by.

170. *"two and fifty"*; so Q., Ff.; Theobald reads *"one and fifty"*: *"hairs"*; Q. reads *"heires."*—I. G.

181. *"so laughed, that it passed"*; laughed surpassingly, immoderately.—C. H. H.

Pan. Well, cousin, I told you a thing yesterday; think on't.

Cres. So I do.

Pan. I 'll be sworn 'tis true; he will weep you, an 'twere a man born in April.

Cres. And I 'll spring up in his tears, an 'twere a nettle against May. [*A retreat sounded.*

Pan. Hark! they are coming from the field: shall we stand up here, and see them as they pass toward Ilium? good niece, do, sweet niece Cressida.

Cres. At your pleasure.

Pan. Here, here, here 's an excellent place; here we may see most bravely: I 'll tell you them all by their names as they pass by; but mark Troilus above the rest.

Æneas passes.

Cres. Speak not so loud.

Pan. That 's Æneas: is not that a brave man? he 's one of the flowers of Troy, I can tell you: but mark Troilus; you shall see anon.

Cres. Who 's that?

Antenor passes.

Pan. That 's Antenor: he has a shrewd wit, I

205. *"he has a shrewd wit";* in the *Troy Book of Lydgate,* Antenor is thus described:

"Copious in words, and one that much time spent
To jest, when as he was in companie,
So driely, that no man could it espie;
And therewith held his countenance so well,
That every man received great content
To heare him speake, and pretty jests to tell,

can tell you; and he 's a man good enough: he 's one o' the soundest judgments in Troy, whosoever, and a proper man of person. When comes Troilus? I 'll show you Troilus anon: if he see me, you shall see him nod at me.

Cres. Will he give you the nod?

Pan. You shall see.

Cres. If he do, the rich shall have more.

Hector passes.

Pan. That 's Hector, that, that, look you that; there 's a fellow! Go thy way, Hector! There 's a brave man, niece. O brave Hector! Look how he looks! there 's a countenance! is 't not a brave man?

Cres. O, a brave man!

Pan. Is a' not? it does a man's heart good. Look you what hacks are on his helmet! look you yonder, do you see? look you there: there 's no jesting; there 's laying on, take 't off who will, as they say: there be hacks!

Cres. Be those with swords?

Pan. Swords! any thing, he cares not; an the devil come to him, it 's all one: by God's lid, it does one's heart good. Yonder comes Paris, yonder comes Paris.

Paris passes.

Look ye yonder, niece; is 't not a gallant man

When he was pleasant and in merriment:
For tho' that he most commonly was sad,
Yet in his speech some jest he always had."—H. N. H.

too, is 't not? Why, this is brave now. Who said he came hurt home to-day? he 's not hurt: why, this will do Helen's heart good now, ha! Would I could see Troilus now! you shall see Troilus anon.

Cres. Who 's that?

Helenus passes.

Pan. That 's Helenus: I marvel where Troilus is. That 's Helenus. I think he went not forth to-day. That 's Helenus.

Cres. Can Helenus fight, uncle?

Pan. Helenus! no; yes, he 'll fight indifferent well. I marvel where Troilus is. Hark! do you not hear the people cry 'Troilus'? Helenus is a priest.

Cres. What sneaking fellow comes yonder?

Troilus passes.

Pan. Where? yonder? that 's Deiphobus. 'Tis Troilus! there 's a man, niece! Hem! Brave Troilus! the prince of chivalry!

Cres. Peace, for shame, peace!

Pan. Mark him; note him. O brave Troilus! Look well upon him, niece; look you how his sword is bloodied, and his helm more hacked than Hector's; and how he looks, and how he goes! O admirable youth! he never saw three-and-twenty. Go thy way, Troilus, go thy way! Had I a sister were a grace, or a daughter a goddess, he should take his choice. O admirable man! Paris? Paris

is dirt to him; and, I warrant, Helen, to 26
change, would give an eye to boot.

Common Soldiers pass.

Cres. Here come more.

Pan. Asses, fools, dolts! chaff and bran, chaff and bran! porridge after meat! I could live and die i' the eyes of Troilus. Ne'er look, ne'er look; the eagles are gone: crows and daws, crows and daws! I had rather be such a man as Troilus than Agamemnon and all Greece.

Cres. There is among the Greeks Achilles, a 27
better man than Troilus.

Pan. Achilles! a drayman, a porter, a very camel.

Cres. Well, well.

Pan. Well, well! Why, have you any discretion? have you any eyes? do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man? 28

Cres. Aye, a minced man: and then to be baked with no date in the pie, for then the man's date is out.

Pan. You are such a woman! one knows not at what ward you lie.

Cres. Upon my back, to defend my belly; upon my wit, to defend my wiles; upon my se-

261. *"an eye"*; so Q.; Ff. read *"money"*; Collier conj. *"one eye"* —I. G.

crecy, to defend mine honesty; my mask, to defend my beauty; and you, to defend all these: and at all these wards I lie, at a thousand watches.

Pan. Say one of your watches.

Cres. Nay, I 'll watch you for that; and that 's one of the chiefest of them too: if I cannot ward what I would not have hit, I can watch you for telling how I took the blow; unless it swell past hiding, and then it 's past watching.

Pan. You are such another.

Enter Troilus's Boy.

Boy. Sir, my lord would instantly speak with you.

Pan. Where?

Boy. At your own house; there he unarms him.

Pan. Good boy, tell him I come. [*Exit Boy.*
I doubt he be hurt. Fare ye well, good niece.

Cres. Adieu, uncle.

Pan. I will be with you, niece, by and by.

Cres. To bring, uncle?

Pan. Aye, a token from Troilus.

Cres. By the same token, you are a bawd.
[*Exeunt Pandarus.*
Words, vows, gifts, tears and love's full sacrifice,
He offers in another's enterprise:

293. *"watch you for telling"*; watch lest you tell.—C. H. H.
305. *"doubt he be"*; fear he is.—C. H. H.

But more in Troilus thousand fold I see
Than in the glass of Pandar's praise may be;
Yet hold I off. Women are angels, wooing:
Things won are done; joy's soul lies in the doing:
That she beloved knows nought that knows not this:
Men prize the thing ungain'd more than it is:
That she was never yet that ever knew
Love got so sweet as when desire did sue:
Therefore this maxim out of love I teach:
Achievement is command; ungain'd, beseech.
Then though my heart's content firm love doth bear,
Nothing of that shall from mine eyes appear.
[*Exeunt.*

Scene III

The Grecian camp. Before Agamemnon's tent.

Sennet. Enter Agamemnon, Nestor, Ulysses, Menelaus, with others.

Agam. Princes,
What grief hath set the jaundice on your cheeks?
The ample proposition that hope makes

316. *"wooing"; i. e.* while still unwon.—C. H. H.

317. *"joy's soul lies in the doing,"* so Q., F. 1; Ff. 2, 3, 4 read *"the soules joy lyes in dooing."* Mason conj. *"dies"*; Seymour conj. *"lives,"* &c.—I. G.

323. *"Achievement is command,"* etc.; when we are won we receive command, while unwon, entreaties.—C. H. H.

In all designs begun on earth below
Fails in the promised largeness: checks and disasters
Grow in the veins of actions highest rear'd,
As knots, by the conflux of meeting sap,
Infect the sound pine and divert his grain
Tortive and errant from his course of growth.
Nor, princes, is it matter new to us
That we come short of our suppose so far
That after seven years' siege yet Troy walls stand;
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart, not answering the aim
And that unbodied figure of the thought
That gave 't surmised shape. Why then, you princes,
Do you with cheeks abash'd behold our works,
And call them shames? which are indeed nought else
But the protractive trials of great Jove
To find persistive constancy in men:
The fineness of which metal is not found
In fortune's love; for then the bold and coward,
The wise and fool, the artist and unread,
The hard and soft, seem all affined and kin:
But in the wind and tempest of her frown,
Distinction with a broad and powerful fan,
Puffing at all, winnows the light away,
And what hath mass or matter, by itself
Lies rich in virtue and unmingled.

Nest. With due observance of thy godlike seat,
Great Agamemnon, Nestor shall apply
Thy latest words. In the reproof of chance
Lies the true proof of men: the sea being smooth,
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk!
But let the ruffian Boreas once enrage
The gentle Thetis, and anon behold
The strong-ribb'd bark through liquid mountains cut,
Bounding between the two moist elements,
Like Perseus' horse: where 's then the saucy boat,
Whose weak untimber'd sides but even now
Co-rival'd greatness? either to harbor fled,
Or made a toast for Neptune. Even so
Doth valor's show and valor's worth divide
In storms of fortune: for in her ray and brightness
The herd hath more annoyance by the breese
Than by the tiger; but when the splitting wind
Makes flexible the knees of knotted oaks,
And flies fled under shade, why then the thing of courage
As roused with rage with rage doth sympathize
And with an accent tuned in selfsame key

31. *"thy godlike"*; Theobald's emendation; Q., *"the godlike"*; Ff. *"thy godly"*; Pope, *"thy goodly."*—I. G.

52. *"with rage does sympathize"*; it is said of the tiger that in stormy and high winds he rages and roars most furiously.—H. N. H

Retorts to chiding fortune.

Ulyss. Agamemnon,
Thou great commander, nerve and bone of Greece,
Heart of our numbers, soul and only spirit,
In whom the tempers and the minds of all
Should be shut up, hear what Ulysses speaks.
Besides the applause and approbation
The which, [*To Agamemnon*] most mighty for thy place and sway,
[*To Nestor*] And thou most reverend for thy stretch'd-out life,
I give to both your speeches, which were such
As Agamemnon and the hand of Greece
Should hold up high in brass, and such again
As venerable Nestor, hatch'd in silver,
Should with a bond of air, strong as the axle-tree
On which heaven rides, knit all the Greekish ears
To his experienced tongue, yet let it please both,
Thou great, and wise, to hear Ulysses speak.

Agam. Speak, Prince of Ithaca; and be 't of less expect
That matter needless, of importless burthen,
Divide thy lips, than we are confident,
When rank Thersites opes his mastic jaws,
We shall hear music, wit and oracle.

54. *"Retorts"*; Dyce's emendation; Q., Ff. read *"Retires."*—I. G.
70–75. Omitted in Q.—I. G.
73. *"Mastic,"* perhaps a corrupt form of *L. mastigia,* a rascal that ought to be whipped; later, a scourge; the more usual form of the word was "mastix," *cp. "Histriomastix."*—I. G.

Ulyss. Troy, yet upon his basis, had been down,
And the great Hector's sword had lack'd a master,
But for these instances.
The specialty of rule hath been neglected:
And, look, how many Grecian tents do stand
Hollow upon this plain, so many hollow factions.
When that the general is not like the hive
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,
The unworthiest shows as fairly in the mask.
The heavens themselves, the planets and this center,
Observe degree, priority and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order:
And therefore is the glorious planet Sol
In noble eminence enthroned and sphered
Amidst the other; whose medicinable eye
Corrects the ill aspects of planets evil,
And posts like the commandment of a king,
Sans check to good and bad: but when the planets
In evil mixture to disorder wander,
What plagues and what portents, what mutiny,
What raging of the sea, shaking of earth,
Commotion in the winds, frights, changes, horrors,

77. *"these instances"*; the following reasons.—C. H. H.
92. *"ill aspects of planets evil"*; so Ff.; Q., *"influence of evil Planets."*—I. G.

Divert and crack, rend and deracinate
The unity and married calm of states
Quite from their fixture! O, when degree is shaked,
Which is the ladder to all high designs,
The enterprise is sick! How could communities,
Degrees in schools and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenitive and due of birth,
Prerogative of age, crowns, scepters, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! each thing meets
In mere oppugnancy: the bounded waters
Should lift their bosoms higher than the shores,
And make a sop of all this solid globe:
Strength should be lord of imbecility,
And the rude son should strike his father dead:
Force should be right; or rather, right and wrong,
Between whose endless jar justice resides,
Should lose their names, and so should justice too.
Then every thing includes itself in power,
Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,

Follows the choking.
And this neglection of degree it is
That by a pace goes backward, with a purpose
It hath to climb. The general 's disdain'd
By him one step below; he by the next;
That next by him beneath: so every step,
Exampled by the first pace that is sick
Of his superior, grows to an envious fever
Of pale and bloodless emulation:
And 'tis this fever that keeps Troy on foot,
Not her own sinews. To end a tale of length,
Troy in our weakness stands, not in her strength.

Nest. Most wisely hath Ulysses here discover'd
The fever whereof all our power is sick.

Agam. The nature of the sickness found, Ulysses,
What is the remedy?

Ulyss. The great Achilles, whom opinion crowns
The sinew and the forehand of our host,
Having his ear full of his airy fame,
Grows dainty of his worth, and in his tent
Lies mocking our designs: with him, Patroclus,
Upon a lazy bed, the livelong day
Breaks scurril jests;
And with ridiculous and awkward action,
Which, slanderer, he imitation calls,

129. *"it hath to climb";* of course, where each man strives to overtop or kick back his superiors, others will be moved to do the same by him, so that his way of climbing will result in a progress downwards; as men, by despising the law of their fathers, teach their children to despise them.—H. N. H.

He pageants us. Sometime, great Agamemnon,
Thy topless deputation he puts on;
And, like a strutting player, whose conceit
Lies in the hamstring, and doth think it rich
To hear the wooden dialogue and sound
'Twixt his stretch'd footing and the scaffoldage,
Such to-be-pitied and o'er-wrested seeming
He acts thy greatness in: and when he speaks,
'Tis like a chime a-mending; with terms unsquared,
Which, from the tongue of roaring Typhon dropp'd,
Would seem hyperboles. At this fusty stuff,
The large Achilles, on his press'd bed lolling,
From his deep chest laughs out a loud applause;
Cries 'Excellent! 'tis Agamemnon just.
Now play me Nestor; hem, and stroke thy beard,
As he being dress'd to some oration.'
That 's done; as near as the extremest ends
Of parallels, as like as Vulcan and his wife:
Yet god Achilles still cries 'Excellent!
'Tis Nestor right. Now play him me, Patroclus,
Arming to answer in a night alarm.'
And then, forsooth, the faint defects of age
Must be the scene of mirth; to cough and spit,

153. *"conceit"*; imagination.—C. H. H.

And, with a palsy fumbling on his gorget,
Shake in and out the rivet: and at this sport
Sir Valor dies; cries 'O, enough, Patroclus;
Or give me ribs of steel! I shall split all
In pleasure of my spleen.' And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,
Achievements, plots, orders, preventions,
Excitements to the field or speech for truce,
Success or loss, what is or is not, serves
As stuff for these two to make paradoxes.

Nest. And in the imitation of these twain,
Who, as Ulysses says, opinion crowns
With an imperial voice, many are infect.
Ajax is grown self-will'd, and bears his head
In such a rein, in full as proud a place
As broad Achilles; keeps his tent like him;
Makes factious feasts; rails on our state of war
Bold as an oracle, and sets Thersites,
A slave whose gall coins slanders like a mint,
To match us in comparisons with dirt,
To weaken and discredit our exposure,
How rank soever rounded in with danger.

Ulyss. They tax our policy and call it cowardice,
Count wisdom as no member of the war,
Forestall prescience, and esteem no act
But that of hand: the still and mental parts
That do contrive how many hands shall strike
When fitness calls them on, and know by measure

195. *"weaken and discredit our exposure";* weaken, by discrediting us, our ability to resist the assaults to which we are exposed.—C. H. H.

Of their observant toil the enemies' weight,—
Why, this hath not a finger's dignity;
They call this bed-work, mappery, closet-war:
So that the ram that batters down the wall,
For the great swing and rudeness of his poise,
They place before his hand that made the engine,
Or those that with the fineness of their souls
By reason guide his execution.

Nest. Let this be granted, and Achilles' horse
Makes many Thetis' sons. [*Tucket.*

Agam. What trumpet? look, Menelaus.

Men. From Troy.

Enter Æneas.

Agam. What would you 'fore our tent?

Æne. Is this great Agamemnon's tent, I pray you?

Agam. Even this.

Æne. May one that is a herald and a prince
Do a fair message to his kingly ears?

Agam. With surety stronger than Achilles' arm
'Fore all the Greekish heads, which with one voice
Call Agamemnon head and general.

Æne. Fair leave and large security. How may
A stranger to those most imperial looks
Know them from eyes of other mortals?

Agam. How!

Æne. Aye:
I ask, that I might waken reverence,

220. *"Achilles'"*; Johnson conj. *"Alciaes'."*—I. G.

And bid the cheek be ready with a blush
Modest as morning when she coldly eyes
The youthful Phœbus:
Which is that god in office, guiding men?
Which is the high and mighty Agamemnon?

Agam. This Trojan scorns us; or the men of Troy
Are ceremonious courtiers.

Æne. Courtiers as free, as debonair, unarm'd,
As bending angels; that 's their fame in peace:
But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords; and, Jove's accord,
Nothing so full of heart. But peace, Æneas,
Peace, Trojan; lay thy finger on thy lips!
The worthiness of praise distains his worth,
If that the praised himself bring the praise forth:
But what the repining enemy commends,
That breath fame blows; that praise, sole pure, transcends.

Agam. Sir, you of Troy, call you yourself Æneas?

Æne. Aye, Greek, that is my name.

Agam. What 's your affair, I pray you?

Æne. Sir, pardon; 'tis for Agamemnon's ears.

Agam. He hears nought privately that comes from Troy.

Æne. Nor I from Troy come not to whisper him:

238. *"And, Jove's accord," i. e.* "And, Jove granting or favoring"; various emendations have been proposed on the supposition that the passage is corrupt.—I. G.

243. *"repining"; i. e.* mortified by defeat.—C. H. H.

I bring a trumpet to awake his ear,
To set his sense on the attentive bent,
And then to speak.

Agam. Speak frankly as the wind;
It is not Agamemnon's sleeping hour:
That thou shalt know, Trojan, he is awake,
He tells thee so himself.

Æne. Trumpet, blow loud,
Send thy brass voice through all these lazy tents;
And every Greek of mettle, let him know,
What Troy means fairly shall be spoke aloud.
[*Trumpet sounds.*
We have, great Agamemnon, here in Troy
A prince call'd Hector—Priam is his father—
Who in this dull and long-continued truce
Is rusty grown: he bade me take a trumpet,
And to this purpose speak. Kings, princes, lords!
If there be one among the fair'st of Greece
That holds his honor higher than his ease,
That seeks his praise more than he fears his peril,
That knows his valor and knows not his fear,
That loves his mistress more than in confession

269. *"confession"* is used for *profession;* a profession of love falsely or idly made to the object.—Steevens, with his usual sagacity and pertinence, remarks upon the Poet's anachronism in putting this challenge in a style more suitable to Palmerin or Amadis, than to Hector or Æneas. Just as if the whole play were not a binding up of the characters and incidents of classic times with the manners and sentiments of Gothic chivalry. Shakespeare learned this from the romance-writers, and from none more than from Chaucer, who, nevertheless, seems to have known that Greece

With truant vows to her own lips he loves,
And dare avow her beauty and her worth
In other arms than hers—to him this challenge.
Hector, in view of Trojans and of Greeks,
Shall make it good, or do his best to do it,
He hath a lady, wiser, fairer, truer,
Than ever Greek did compass in his arms;
And will to-morrow with his trumpet call
Midway between your tents and walls of Troy,
To rouse a Grecian that is true in love:
If any come, Hector shall honor him;
If none, he 'll say in Troy when he retires,
The Grecian dames are sunburnt and not worth
The splinter of a lance. Even so much.

was neither a Gothic nor a Christian nation.—The *incident* of the challenge was most likely taken from Chapman's *Homer*, where it is represented thus:

"Hear, Trojans, and ye well-arm'd Greeks, what my strong mind, diffus'd
Through all my spirits, commands me speak: Saturnius hath not us'd
His promis'd favour for our truce; but, studying both our ills,
Will never cease till Mars, by you, his ravenous stomach fills
With ruin'd Troy; or we consume your mighty sea-born fleet.
Since, then, the general peers of Greece in reach of one voice meet,
Amongst you all whose breast includes the most impulsive mind,
Let him stand forth as combatant, by all the rest design'd;
Before whom thus I call high Jove to witness of our strife:
If he with home-thrust iron can reach th' exposure of my life,
Spoiling my arms, let him at will convey them to his tent;
But let my body be return'd, that Troy's two-sex'd descent
May waste it in the funeral pile: if I can slaughter him,
Apollo honouring me so much, I'll spoil his conquer'd limb,
And bear his arms to Ilion, where in Apollo's shrine
I'll hang them as my trophies due; his body I'll resign,
To be disposed by his friends in flamy funerals,
And honour'd with erected tomb where Hellespontus falls
Into Egæum, and doth reach even to your naval road."—H. N. H.

Agam. This shall be told our lovers, Lord Æneas;
If none of them have soul in such a kind,
We left them all at home: but we are soldiers;
And may that soldier a mere recreant prove,
That means not, hath not, or is not in love!
If then one is, or hath, or means to be,
That one meets Hector; if none else, I am he.

Nest. Tell him of Nestor, one that was a man
When Hector's grandsire suck'd: he is old now;
But if there be not in our Grecian host
One noble man that hath one spark of fire,
To answer for his love, tell him from me
I 'll hide my silver beard in a gold beaver,
And in my vantbrace put this wither'd brawn,
And meeting him will tell him that my lady
Was fairer than his grandam, and as chaste
As may be in the world: his youth in flood,
I 'll prove this truth with my three drops of blood.

Æne. Now heavens forbid such scarcity of youth!

Ulyss. Amen.

Agam. Fair Lord Æneas, let me touch your hand;
To our pavilion shall I lead you, sir.
Achilles shall have word of this intent;
So shall each lord of Greece, from tent to tent:
Yourself shall feast with us before you go,
And find the welcome of a noble foe.

[*Exeunt all but Ulysses and Nestor.*

Ulyss. Nestor!

Nest. What says Ulysses?

Ulyss. I have a young conception in my brain,

Be you my time to bring it to some shape.
Nest. What is 't?
Ulyss. This 'tis:
Blunt wedges rive hard knots: the seeded pride
That hath to this maturity blown up
In rank Achilles must or now be cropp'd,
Or, shedding, breed a nursery of like evil,
To overbulk us all.
Nest. Well, and how?
Ulyss. This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.
Nest. The purpose is perspicuous even as substance,
Whose grossness little characters sum up:
And, in the publication, make no strain,
But that Achilles, were his brain as barren
As banks of Libya,—though, Apollo knows,
'Tis dry enough—will, with great speed of judgment,
Aye, with celerity, find Hector's purpose
Pointing on him.
Ulyss. And wake him to the answer, think you?
Nest. Yes, 'tis most meet: who may you else oppose,
That can from Hector bring his honor off,

313. *"Be you my time"; i. e.* play the part of time in bringing it to mature form.—C. H. H.

315, 354–356. Omitted in Q.—I. G.

326. *"in the publication";* when the challenge is publicly proclaimed.—C. H. H.

If not Achilles? Though 't be a sportful combat,
Yet in this trial much opinion dwells;
For here the Trojans taste our dear'st repute
With their finest palate: and trust to me, Ulysses,
Our imputation shall be oddly poised
In this wild action; for the success,
Although particular, shall give a scantling
Of good or bad unto the general;
And in such indexes, although small pricks
To their subsequent volumes, there is seen
The baby figure of the giant mass
Of things to come at large. It is supposed
He that meets Hector issues from our choice:
And choice, being mutual act of all our souls,
Makes merit her election, and doth boil,
As 'twere from forth us all, a man distill'd
Out of our virtues; who miscarrying,
What heart from hence receives the conquering part,
To steel a strong opinion to themselves?
Which entertain'd, limbs are his instruments,
In no less working than are swords and bows
Directive by the limbs.

337. *"dear'st"*; highest, most precious.—C. H. H.

339. *"our imputation"*; our reputation will weigh unevenly in the fight, *i. e.* will not be unaffected by the triumph or failure of our champion.—C. H. H.

340. *"wild"*; irregular, extraordinary.—C. H. H.

342. *"general"*; the whole community.—C. H. H.

349. *"her election"*; the object of choice.—C. H. H.

354. *"which entertained"*; the strong self-confidence once begotten.—C. H. H.

Ulyss. Give pardon to my speech;
Therefore 'tis meet Achilles meet not Hector.
Let us, like merchants, show our foulest wares,
And think, perchance, they 'll sell; if not,
The luster of the better yet to show,
Shall show the better. Do not consent
That ever Hector and Achilles meet;
For both our honor and our shame in this
Are dogg'd with two strange followers.
Nest. I see them not with my old eyes: what are they?
Ulyss. What glory our Achilles shares from Hector,
Were he not proud, we all should share with him:
But he already is too insolent;
And we were better parch in Afric sun
Than in the pride and salt scorn of his eyes,
Should he 'scape Hector fair: if he were foil'd
Why then, we did our main opinion crush
In taint of our best man. No, make a lottery;
And by device let blockish Ajax draw
The sort to fight with Hector: among ourselves
Give him allowance for the better man;
For that will physic the great Myrmidon
Who broils in loud applause, and make him fall
His crest that prouder than blue Iris bends.
If the dull brainless Ajax come safe off,
We 'll dress him up in voices: if he fail,
Yet go we under our opinion still
That we have better men. But, hit or miss,
Our project's life this shape of sense assumes,

Ajax employ'd plucks down Achilles' plumes.

Nest. Ulysses,
Now I begin to relish thy advice;
And I will give a taste of it forthwith
To Agamemnon: go we to him straight.
Two curs shall tame each other: pride alone
Must tarre the mastiffs on, as 'twere their bone.

[*Exeunt.*

ACT SECOND

Scene I

The Grecian camp.

Enter Ajax and Thersites.

Ajax. Thersites!

Ther. Agamemnon—how if he had boils—full, all over, generally?

Ajax. Thersites!

Ther. And those boils did run?—Say so,—did not the general run then? were not that a botchy core?

Ajax. Dog!

Ther. Then would come some matter from him; I see none now.

Ajax. Thou bitch-wolf's son, canst thou not hear? Feel, then. [*Strikes him.*

Ther. The plague of Greece upon thee, thou mongrel beef-witted lord!

Ajax. Speak then, thou vinewed'st leaven, speak: I will beat thee into handsomeness.

Ther. I shall sooner rail thee into wit and holiness: but, I think, thy horse will sooner con an oration than thou learn a prayer without book. Thou canst strike, canst thou? a red murrain o' thy jade's tricks!

Ajax. Toadstool, learn me the proclamation.

Ther. Dost thou think I have no sense, thou strikest me thus?

Ajax. The proclamation!

Ther. Thou art proclaimed a fool, I think.

Ajax. Do not, porpentine, do not; my fingers itch.

Ther. I would thou didst itch from head to foot, and I had the scratching of thee; I would make thee the loathsomest scab in Greece. When thou art forth in the incursions, thou strikest as slow as another.

Ajax. I say, the proclamation!

Ther. Thou grumblest and railest every hour on Achilles, and thou art as full of envy at his greatness as Cerberus is at Proserpina's beauty, aye, that thou barkest at him.

Ajax. Mistress Thersites!

Ther. Thou shouldst strike him.

Ajax. Cobloaf!

Ther. He would pun thee into shivers with his fist, as a sailor breaks a biscuit.

Ajax. [*Beating him*] You whoreson cur!

Ther. Do, do.

Ajax. Thou stool for a witch!

Ther. Aye, do, do; thou sodden-witted lord! thou hast no more brain than I have in mine elbows; an assinego may tutor thee: thou scurvy-valiant ass! thou art here but to thrash Trojans; and thou art bought and sold among those of any wit, like a barba-

32–33. Omitted in Ff.—I. G.

rian slave. If thou use to beat me, I will begin at thy heel and tell what thou art by inches, thou thing of no bowels, thou!

Ajax. You dog!

Ther. You scurvy lord!

Ajax. [*Beating him*] You cur!

Ther. Mars his idiot! do, rudeness; do, camel, do, do.

Enter Achilles and Patroclus.

Achil. Why, how now, Ajax! wherefore do ye thus? How now, Thersites! what 's the matter, man?

Ther. You see him there, do you?

Achil. Aye; what 's the matter?

Ther. Nay, look upon him.

Achil. So I do: what 's the matter?

Ther. Nay, but regard him well.

Achil. 'Well!' why, so I do.

Ther. But yet you look not well upon him; for, whosoever you take him to be, he is Ajax.

Achil. I know that, fool.

Ther. Aye, but that fool knows not himself.

Ajax. Therefore I beat thee.

Ther. Lo, lo, lo, lo, what modicums of wit he utters! his evasions have ears thus long. I have bobbed his brain more than he has beat my bones: I will buy nine sparrows for a penny, and his pia mater is not worth the ninth part of a sparrow. This lord, Achilles, Ajax, who wears his wit in his

belly and his guts in his head, I 'll tell you what I say of him.

Achil. What?

Ther. I say, this Ajax—[*Ajax offers to strike him.*

Achil. Nay, good Ajax.

Ther. Has not so much wit—

Achil. Nay, I must hold you.

Ther. As will stop the eye of Helen's needle, for whom he comes to fight. 90

Achil. Peace, fool!

Ther. I would have peace and quietness, but the fool will not: he there: that he: look you there!

Ajax. O thou damned cur! I shall—

Achil. Will you set your wit to a fool's?

Ther. No, I warrant you; for a fool's will shame it.

Patr. Good words, Thersites.

99. *"Thersites";* for the character of Thersites Shakespeare probably took a general hint from Chapman's *Homer;* there being nothing of him in Chaucer, or Caxton, or Lydgate. In Homer he is represented merely as a deformed jester:

"Thersites only would speak ill. A most disorder'd store
Of words he foolishly pour'd out, of which his mind held more
Than it could manage: any thing with which he could procure
Laughter, he never could contain. He should have yet been sure
To touch no kings: t'oppose their states becomes not jesters parts.
But he the filthiest fellow was of all that had deserts
In Troy's brave siege: he was squint-ey'd, and lame of either foot;
So crook-back'd that he had no breast; sharp-headed, where did shoot
(Here and there sperst) thin mossy hair. He most of all envied
Ulysses and Æacides, whom still his spleen would chide;
Nor could the sacred king himself avoid his saucy vein,
Against whom, since he knew the Greeks did vehement hates sustain,
(Being angry for Achilles' wrong,) he cried out, railing thus."

—H. N. H.

Achil. What 's the quarrel?
Ajax. I bade the vile owl go learn me the tenor of the proclamation, and he rails upon me.
Ther. I serve thee not.
Ajax. Well, go to, go to.
Ther. I serve here voluntary.
Achil. Your last service was sufferance, 'twas not voluntary; no man is beaten voluntary: Ajax was here the voluntary, and you as under an impress.
Ther. E'en so; a great deal of your wit too lies in your sinews, or else there be liars. Hector shall have a great catch, if he knock out either of your brains: a' were as good crack a fusty nut with no kernel.
Achil. What, with me too, Thersites?
Ther. There 's Ulysses and old Nestor, whose wit was mouldy ere your grandsires had nails on their toes, yoke you like draught-oxen, and make you plow up the wars.
Achil. What? what?
Ther. Yes, good sooth: to, Achilles! to, Ajax! to!
Ajax. I shall cut out your tongue.
Ther. 'Tis no matter; I shall speak as much as thou afterwards.
Patr. No more words, Thersites; peace!
Ther. I will hold my peace when Achilles' brooch bids me, shall I?
Achil. There 's for you, Patroclus.
Ther. I will see you hanged, like clotpoles, ere I

128. *"brooch"*; Rowe, *"brach"*; Malone conj. *"brock."*—I. G.

come any more to your tents: I will keep where there is wit stirring, and leave the faction of fools. [*Exit.*

Patr. A good riddance.

Achil. Marry, this, sir, is proclaim'd through all our host:
That Hector, by the fifth hour of the sun,
Will with a trumpet 'twixt our tents and Troy
To-morrow morning call some knight to arms
That hath a stomach, and such a one that dare
Maintain—I know not what: 'tis trash. Farewell.

Ajax. Farewell. Who shall answer him?

Achil. I know not; 'tis put to lottery; otherwise He knew his man.

Ajax. O, meaning you. I will go learn more of it. [*Exeunt.*

Scene II

Troy. A room in Priam's palace.

Enter Priam, Hector, Troilus, Paris, and Helenus.

Pri. After so many hours, lives, speeches spent, Thus once again says Nestor from the Greeks:

136. *"the fifth hour";* the quarto has "the *first* hour of the sun." In Act III, sc. iii, Thersites speaks of "eleven o'clock" as the hour for the duel; which shows that *fifth* is right. The thing were of no consequence, but for what is well stated by Knight, thus: "The knights of chivalry did not encounter at the *first* hour of the sun; by the *fifth,* on a summer's morning, the lists would be set, and the ladies in their seats. The usages of chivalry are those of this play." —H. N. H.

'Deliver Helen, and all damage else,
As honor, loss of time, travail, expense,
Wounds, friends, and what else dear that i
consumed
In hot digestion of this cormorant war,
Shall be struck off.' Hector, what say you
to 't?

Hect. Though no man lesser fears the Greek
than I
As far as toucheth my particular,
Yet, dread Priam,
There is no lady of more softer bowels,
More spongy to suck in the sense of fear,
More ready to cry out 'Who knows what fol
lows?'
Than Hector is: the wound of peace is surety
Surety secure: but modest doubt is call'd
The beacon of the wise, the tent that searches
To the bottom of the worst. Let Helen go.
Since the first sword was drawn about thi
question,
Every tithe soul, 'mongst many thousan
dismes,
Hath been as dear as Helen; I mean, of ours:
If we have lost so many tenths of ours,
To guard a thing not ours, nor worth to us,
Had it our name, the value of one ten,
What merit 's in that reason which denies
The yielding of her up?

Tro. Fie, fie, my brother!
Weigh you the worth and honor of a king,

14. *"surety"*; false confidence.—C. H. H.

So great as our dread father, in a scale
Of common ounces? will you with counters sum
The past proportion of his infinite?
And buckle in a waist most fathomless
With spans and inches so diminutive
As fears and reasons? fie, for godly shame!

Hel. No marvel, though you bite so sharp at reasons,
You are so empty of them. Should not our father
Bear the great sway of his affairs with reasons,
Because your speech hath none that tells him so?

Tro. You are for dreams and slumbers, brother priest;
You fur your gloves with reason. Here are your reasons:
You know an enemy intends you harm;
You know a sword employ'd is perilous,
And reason flies the object of all harm:
Who marvels then, when Helenus beholds
A Grecian and his sword, if he do set
The very wings of reason to his heels,
And fly like chidden Mercury from Jove,
Or like a star disorb'd? Nay, if we talk of reason,
Let 's shut our gates, and sleep: manhood and honor
Should have hare hearts, would they but fat their thoughts
With this cramm'd reason: reason and respect
Make livers pale and lustihood deject.

Hect. Brother she is not worth what she doth cost
The holding.
Tro. What 's aught, but as 'tis valued?
Hect. But value dwells not in particular will;
It holds his estimate and dignity
As well wherein 'tis precious of itself
As in the prizer:'tis mad idolatry
To make the service greater than the god;
And the will dotes, that is attributive
To what infectiously itself affects,
Without some image of the affected merit.
Tro. I take to-day a wife, and my election
Is led on in the conduct of my will;
My will enkindled by mine eyes and ears,
Two traded pilots 'twixt the dangerous shores
Of will and judgment: how may I avoid,
Although my will distaste what it elected,
The wife I chose? there can be no evasion
To blench from this, and to stand firm by honor.
We turn not back the silks upon the merchant
When we have soil'd them, nor the remainder viands
We do not throw in unrespective sieve,
Because we now are full. It was thought meet
Paris should do some vengeance on the Greeks:
Your breath of full consent bellied his sails;
The seas and winds, old wranglers, took a truce,
And did him service: he touch'd the ports desired;
And for an old aunt whom the Greeks held captive

77. *"an old aunt whom the Greeks held captive," i. e.* "Priam's

He brought a Grecian queen, whose youth and freshness
Wrinkles Apollo's and makes stale the morning.
Why keep we her? the Grecians keep our aunt:
Is she worth keeping? why, she is a pearl,
Whose price hath launch'd above a thousand ships,
And turn'd crown'd kings to merchants.
If you 'll avouch 'twas wisdom Paris went,
As you must needs, for you all cried 'Go, go,'
If you 'll confess he brought home noble prize,
As you must needs, for you all clapp'd your hands,
And cried 'Inestimable!' why do you now
The issue of your proper wisdoms rate,
And do a deed that Fortune never did,
Beggar the estimation which you prized
Richer than sea and land? O, theft most base,
That we have stol'n what we do fear to keep!
But thieves unworthy of a thing so stol'n,
That in their country did them that disgrace,
We fear to warrant in our native place!

Cas. [*Within*] Cry, Trojans, cry!

Pri. What noise? what shriek is this?

Tro. 'Tis our mad sister, I do know her voice.

Cas. [*Within*] Cry, Trojans!

Hect. It is Cassandra.

sister, Hesione, whom Hercules, being enraged at Priam's breach of faith, gave to Telamon, who by her had Ajax" (Malone).—I. G.

82. *"whose price hath launched";* a reminiscence of the famous line in Marlowe's *Faustus,* "Is this the face that launched a thousand ships."—C. H. H.

Enter Cassandra, raving, with her hair about her ears.

Cas. Cry, Trojans, cry! lend me ten thousand eyes;
And I will fill them with prophetic tears.
Hect. Peace, sister, peace!
Cas. Virgins and boys, mid age and wrinkled eld
Soft infancy, that nothing canst but cry,
Add to my clamors! let us pay betimes
A moiety of that mass of moan to come.
Cry, Trojans, cry! practice your eyes with tears
Troy must not be, nor goodly Ilion stand;
Our firebrand brother, Paris, burns us all.
Cry, Trojans, cry! a Helen and a woe:
Cry, cry! Troy burns, or else let Helen go.
[*Exit*
Hect. Now, youthful Troilus, do not these high strains
Of divination in our sister work
Some touches of remorse? or is your blood
So madly hot that no discourse of reason,
Nor fear of bad success in a bad cause,
Can qualify the same?
Tro. Why, brother Hector,
We may not think the justness of each act
Such and no other than event doth form it;
Nor once deject the courage of our minds,
Because Cassandra 's mad: her brain-sick raptures

110. *"Our firebrand brother, Paris,"* alluding to Hecuba's dream that she should be delivered of a burning torch.—I. G.

116. *"discourse of reason";* exercise of reason (in argument).—C. H. H.

Cannot distaste the goodness of a quarrel
Which hath our several honors all engaged
To make it gracious. For my private part,
I am no more touch'd than all Priam's sons:
And Jove forbid there should be done amongst us
Such things as might offend the weakest spleen
To fight for and maintain!

Par. Else might the world convince of levity
As well my undertakings as your counsels:
But I attest the gods, your full consent
Gave wings to my propension, and cut off
All fears attending on so dire a project.
For what, alas, can these my single arms?
What propugnation is in one man's valor,
To stand the push and enmity of those
This quarrel would excite? Yet, I protest,
Were I alone to pass the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit.

Pri. Paris, you speak
Like one besotted on your sweet delights:
You have the honey still, but these the gall;
So to be valiant is no praise at all.

Par. Sir, I propose not merely to myself
The pleasures such a beauty brings with it;
But I would have the soil of her fair rape
Wiped off in honorable keeping her.
What treason were it to the ransack'd queen,

150. *"treason"*; treachery.—C. H. H.

Disgrace to your great worths, and shame to me,
Now to deliver her possession up
On terms of base compulsion! Can it be
That so degenerate a strain as this
Should once set footing in your generous bosoms?
There 's not the meanest spirit on our party,
Without a heart to dare, or sword to draw,
When Helen is defended, nor none so noble,
Whose life were ill bestow'd, or death unfamed,
Where Helen is the subject: then, I say,
Well may we fight for her, whom, we know well,
The world's large spaces cannot parallel.

Hect. Paris and Troilus, you have both said well;
And on the cause and question now in hand
Have glozed, but superficially; not much
Unlike young men, whom Aristotle thought
Unfit to hear moral philosophy.
The reasons you allege do more conduce
To the hot passion of distemper'd blood,
Than to make up a free determination
'Twixt right and wrong; for pleasure and revenge
Have ears more deaf than adders to the voice
Of any true decision. Nature craves

166. *"Aristotle thought";* Rowe and Pope proposed *"graver sages think,"* to save Shakespeare from the terrible anachronism. It has been pointed out that Aristotle speaks of political and not of moral philosophy; and, further, that Bacon makes the same mistake in his *Advancement of Learning,* Book ii. (published 1605).—I. G.

172. *"more deaf than adders";* the deafness of the adder was proverbial in popular natural history.—C. H. H.

All dues be render'd to their owners: now,
What nearer debt in all humanity
Than wife is to the husband? If this law
Of nature be corrupted through affection,
And that great minds, of partial indulgence
To their benumbed wills, resist the same,
There is a law in each well-order'd nation
To curb those raging appetites that are
Most disobedient and refractory.
If Helen then be wife to Sparta's king,
As it is known she is, these moral laws
Of nature and of nations speak aloud
To have her back return'd: thus to persist
In doing wrong extenuates not wrong,
But makes it much more heavy. Hector's opinion
Is this in way of truth: yet, ne'ertheless,
My spritely brethren, I propend to you
In resolution to keep Helen still;
For 'tis a cause that hath no mean dependance
Upon our joint and several dignities.

Tro. Why, there you touch'd the life of our design:
Were it not glory that we more affected
Than the performance of our heaving spleens,
I would not wish a drop of Trojan blood
Spent more in her defense. But, worthy Hector,
She is a theme of honor and renown;
A spur to valiant and magnanimous deeds,
Whose present courage may beat down our foes,
And fame in time to come canonize us:

202. *"canonize us"*; the expression must not be taken literally; it

For, I presume, brave Hector would not lose
So rich advantage of a promised glory
As smiles upon the forehead of this action
For the wide world's revenue.

Hect. I am yours,
You valiant offspring of great Priamus.
I have a roisting challenge sent amongst
The dull and factious nobles of the Greeks,
Will strike amazement to their drowsy spirits:
I was advertised their great general slept,
Whilst emulation in the army crept:
This, I presume, will wake him. [*Exeunt.*

Scene III

The Grecian camp. Before the tent of Achilles.

Enter Thersites, solus.

Ther. How now, Thersites! what, lost in the labyrinth of thy fury! Shall the elephant Ajax carry it thus? he beats me, and I rail at him: O, worthy satisfaction! would it were otherwise; that I could beat him, whilst he railed at me. 'Sfoot, I 'll learn to conjure and raise devils, but I 'll see some issue of my spiteful execrations. Then there 's Achilles, a rare enginer. If Troy be not taken till these two undermine it, the walls

merely means, *be inscribed among the heroes or demigods. "Ascribi numinibus"* is rendered by old translators "to be canonized, or made a saint."—H. N. H.

will stand till they fall of themselves. O thou great thunder-darter of Olympus, forget that thou art Jove, the king of gods, and, Mercury, lose all the serpentine craft of thy caduceus, if ye take not that little little less than little wit from them that they have! which short-armed ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider, without drawing their massy irons and cutting the web. After this, the vengeance on the whole camp! or, rather, the Neapolitan bone-ache! for that, methinks, is the curse dependant on those that war for a placket. I have said my prayers; and devil Envy say amen. What, ho! my Lord Achilles!

Enter Patroclus.

Patr. Who 's there? Thersites! Good Thersites, come in and rail.

Ther. If I could ha' remembered a gilt counterfeit, thou wouldst not have slipped out of my contemplation: but it is no matter; thyself upon thyself! The common curse of mankind, folly and ignorance, be thine in great revenue! heaven bless thee from a

14. *"serpentine craft";* Mercury's staff or *caduceus* was in later mythology represented as intertwined with serpents.—C. H. H.

29. *"a gilt counterfeit";* to understand this joke it should be known that *counterfeit* and *slip* were synonymous: "And therefore he went out and got him certain *slips,* which are *counterfeit* pieces of money, being brasse, and covered over with silver, which the common people call *slips.*"—Greene's *Thieves falling out, true Men come by their Goods.*—H. N. H.

tutor, and discipline come not near thee! Let thy blood be thy direction till thy death! then if she that lays thee out says thou art a fair corse, I 'll be sworn and sworn upon 't she never shrouded any but lazars. Amen. Where 's Achilles?

Patr. What, art thou devout? wast thou in prayer?

Ther. Aye; the heavens hear me!

Patr. Amen.

Enter Achilles.

Achil. Who 's there?

Patr. Thersites, my lord.

Achil. Where, where? Art thou come? why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals? Come, what 's Agamemnon?

Ther. Thy commander, Achilles: then tell me, Patroclus, what 's Achilles?

Patr. Thy lord, Thersites: then tell me, I pray thee, what 's thyself?

Ther. Thy knower, Patroclus: then tell me, Patroclus, what art thou?

Patr. Thou mayst tell that knowest.

Achil. O, tell, tell.

Ther. I 'll decline the whole question. Agamemnon commands Achilles; Achilles is my lord; I am Patroclus' knower, and Patroclus is a fool.

Patr. You rascal!

Ther. Peace, fool! I have not done.

Achil. He is a privileged man. Proceed, Thersites.

Ther. Agamemnon is a fool; Achilles is a fool; Thersites is a fool, and, as aforesaid, Patroclus is a fool.

Achil. Derive this; come.

Ther. Agamemnon is a fool to offer to command Achilles; Achilles is a fool to be commanded of Agamemnon; Thersites is a fool to serve such a fool; and Patroclus is a fool positive.

Patr. Why am I a fool?

Ther. Make that demand of the prover. It suffices me thou art. Look you, who comes here?

Achil. Patroclus, I'll speak with nobody. Come in with me, Thersites. [*Exit.*

Ther. Here is such patchery, such juggling and such knavery! all the argument is a cuckold and a whore; a good quarrel to draw emulous factions and bleed to death upon. Now, the dry serpigo on the subject! and war and lechery confound all! [*Exit.*

Enter Agamemnon, Ulysses, Nestor, Diomedes, and Ajax.

Agam. Where is Achilles?

Patr. Within his tent; but ill-disposed, my lord.

75. *"positive";* absolutely, under all conditions, not in respect of particular actions.—C. H. H.

77. *"of the prover,"* the reading of Q.; Ff. read *"to the Creator";* Rowe (ed. 2), *"to thy creator";* Capell, *"of thy creator."*—I. G.

Agam. Let it be known to him that we are here.
He shent our messengers; and we lay by
Our appertainments, visiting of him:
Let him be told so, lest perchance he think
We dare not move the question of our place,
Or know not what we are.

Patr. I shall say so to him. [*Exit.*

Ulyss. We saw him at the opening of his tent:
He is not sick.

Ajax. Yes, lion-sick, sick of proud heart: you may call it melancholy, if you will favor the man; but, by my head, 'tis pride: but why, why? let him show us the cause. A word, my lord. [*Takes Agamemnon aside.*

Nest. What moves Ajax thus to bay at him?

Ulyss. Achilles hath inveigled his fool from him.

Nest. Who, Thersites?

Ulyss. He.

Nest. Then will Ajax lack matter, if he have lost his argument.

Ulyss. No, you see, he is his argument that has his argument, Achilles.

Nest. All the better; their fraction is more our wish than their faction: but it was a strong composure a fool could disunite.

Ulyss. The amity that wisdom knits not, folly may easily untie.

Re-enter Patroclus.

91. *"He shent our,"* Theobald's emendation; Q. reads *"He sate our"*; Ff., *"He sent our."*—I. G.

Here comes Patroclus.

Nest. No Achilles with him.

Ulyss. The elephant hath joints, but none for courtesy: his legs are legs for necessity, not for flexure.

Patr. Achilles bids me say, he is much sorry,
If anything more than your sport and pleasure
Did move your greatness and this noble state
To call upon him; he hopes it is no other
But for your health and your digestion sake,
An after-dinner's breath.

Agam. Hear you, Patroclus:
We are too well acquainted with these answers:
But his evasion, wing'd thus swift with scorn,
Cannot outfly our apprehensions.
Much attribute he hath, and much the reason
Why we ascribe it to him: yet all his virtues,
Not virtuously on his own part beheld,
Do in our eyes begin to lose their gloss,
Yea, like fair fruit in an unwholesome dish,
Are like to rot untasted. Go and tell him,
We come to speak with him; and you shall not sin,
If you do say we think him over-proud
And under-honest; in self-assumption greater
Than in the note of judgment; and worthier than himself

119. *"The elephant hath joints, but none for courtesy."* It was currently believed that the elephant could not kneel.—C. H. H.

133. *"Not virtuously on his own part beheld";* not regarded as becomes a virtuous man, *i. e.* modestly.—C. H. H.

140. *"Than in the note of judgment";* than true judges know him to be.—C. H. H.

Here tend the savage strangeness he puts on,
Disguise the holy strength of their command,
And underwrite in an observing kind
His humorous predominance; yea, watch
His pettish lunes, his ebbs, his flows, as if
The passage and whole carriage of this action
Rode on his tide. Go tell him this, and add,
That if he overhold his price so much,
We 'll none of him, but let him, like an engine
Not portable, lie under this report:
'Bring action hither, this cannot go to war:
A stirring dwarf we do allowance give
Before a sleeping giant:' tell him so.

Patr. I shall; and bring his answer presently.
[*Exit.*

Agam. In second voice we 'll not be satisfied;
We come to speak with him. Ulysses, enter you. [*Exit Ulysses.*

Ajax. What is he more than another?

Agam. No more than what he thinks he is.

Ajax. Is he so much? Do you not think he thinks himself a better man than I am?

Agam. No question.

Ajax. Will you subscribe his thought and say he is?

Agam. No, noble Ajax; you are as strong, as valiant, as wise, no less noble, much more gentle and altogether more tractable.

Ajax. Why should a man be proud? How doth pride grow? I know not what pride is.

Agam. Your mind is the clearer, Ajax, and

156. *"Enter you"*; so Ff.; Q. reads *"entertaine."*—I. G.

your virtues the fairer. He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise.

Ajax. I do hate a proud man, as I hate the engendering of toads.

Nest. [*Aside*] Yet he loves himself: is 't not strange?

Re-enter Ulysses.

Ulyss. Achilles will not to the field to-morrow.

Agam. What 's his excuse?

Ulyss. He doth rely on none,
But carries on the stream of his dispose,
Without observance or respect of any,
In will peculiar and in self-admission.

Agam. Why will he not, upon our fair request,
Untent his person, and share the air with us?

Ulyss. Things small as nothing, for request's sake only
He makes important: possess'd he is with greatness,
And speaks not to himself but with a pride
That quarrels at self-breath: imagined worth
Holds in his blood such swoln and hot discourse
That 'twixt his mental and his active parts
Kingdom'd Achilles in commotion rages
And batters down himself: what should I say?

176. *"engendering"*; spawn.—C. H. H.
182. *"in self-admission"*; at his own choice.—C. H. H.
191. *"Kingdom'd"*; like a kingdom, *i. e.* divided against himself

He is so plaguy proud that the death-tokens of it
Cry 'No recovery.'

Agam. Let Ajax go to him.
Dear lord, go you and greet him in his tent:
'Tis said he holds you well, and will be led
At your request a little from himself.

Ulyss. O Agamemnon, let it not be so!
We 'll consecrate the steps that Ajax makes
When they go from Achilles. Shall the proud lord
That bastes his arrogance with his own seam,
And never suffers matter of the world
Enter his thoughts, save such as do revolve
And ruminate himself, shall he be worship'd
Of that we hold an idol more than he?
No, this thrice worthy and right valiant lord
Must not so stale his palm, nobly acquired,
Nor, by my will, assubjugate his merit,
As amply titled as Achilles is,
By going to Achilles:
That were to enlard his fat-already pride,
And add more coals to Cancer when he burns
With entertaining great Hyperion.
This lord go to him! Jupiter forbid,
And say in thunder 'Achilles go to him.'

like a country in civil war. The image here compressed into an epithet is given in full in *Jul. Cæs.* ii. 1. 68:—

The state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.—C. H. H.

207. *"palm";* the victor's emblem.—C. H. H.

Nest. [*Aside*] O, this is well; he rubs the vein of him.

Dio. [*Aside*] And how his silence drinks up this applause!

Ajax. If I go to him, with my armed fist
I 'll pash him o'er the face.

Agam. O, no, you shall not go.

Ajax. An a' be proud with me, I 'll pheeze his pride:
Let me go to him.

Ulyss. Not for the worth that hangs upon our quarrel.

Ajax. A paltry, insolent fellow!

Nest. [*Aside*] How he describes himself!

Ajax. Can he not be sociable?

Ulyss. [*Aside*] The raven chides blackness.

Ajax. I 'll let his humors blood.

Agam. [*Aside*] He will be the physician that should be the patient.

Ajax. An all men were o' my mind,—

Ulyss. [*Aside*] Wit would be out of fashion.

Ajax. A' should not bear it so, a' should eat swords first: shall pride carry it?

Nest. [*Aside*] An 'twould, you 'ld carry half.

Ulyss. [*Aside*] A' would have ten shares.

Ajax. I will knead him, I 'll make him supple.

Nest. [*Aside*] He 's not yet through warm: force him with praises: pour in, pour in; his ambition is dry.

Ulyss. [*To Agamemnon*] My lord, you feed too much on this dislike.

Nest. Our noble general, do not do so.

Dio. You must prepare to fight without Achilles.
Ulyss. Why, 'tis this naming of him does him harm.
Here is a man—but 'tis before his face;
I will be silent.
Nest. Wherefore should you so?
He is not emulous, as Achilles is.
Ulyss. Know the whole world, he is as valiant.
Ajax. A whoreson dog, that shall palter thus with us! Would he were a Trojan!
Nest. What a vice were it in Ajax now—
Ulyss. If he were proud,—
Dio. Or covetous of praise,—
Ulyss. Aye, or surly borne,—
Dio. Or strange, or self-affected!
Ulyss. Thank the heavens, lord, thou art of sweet composure;
Praise him that got thee, she that gave thee suck:
Famed be thy tutor, and thy parts of nature
Thrice-famed beyond, beyond all erudition:
But he that disciplined thine arms to fight,
Let Mars divide eternity in twain,
And give him half: and, for thy vigor,
Bull-bearing Milo his addition yield
To sinewy Ajax. I will not praise thy wisdom,
Which, like a bourn, a pale, a shore, confines
Thy spacious and dilated parts: here 's Nestor,
Instructed by the antiquary times,

265. A *"bourn"* is a *boundary,* and sometimes a *rivulet,* dividing one place from another. A bourn, or burn, in the north, signifies a brook, or rivulet. Hence the names of many villages, &c., terminate in *burn.*—H. N. H.

He must, he is, he cannot but be wise;
But pardon, father Nestor, were your days
As green as Ajax', and your brain so temper'd,
You should not have the eminence of him,
But be as Ajax.

Ajax. Shall I call you father?

Nest. Aye, my good son.

Dio. Be ruled by him, Lord Ajax.

Ulyss. There is no tarrying here; the hart Achilles
Keeps thicket. Please it our great general
To call together all his state of war:
Fresh kings are come to Troy: to-morrow
We must with all our main of power stand fast:
And here 's a lord, come knights from east to west,
And cull their flower, Ajax shall cope the best.

Agam. Go we to council. Let Achilles sleep:
Light boats sail swift, though greater hulks draw deep. [*Exeunt.*

ACT THIRD

Scene I

Troy. A room in Priam's palace.

Enter Pandarus and a Servant.

Pan. Friend, you, pray you, a word: do you not follow the young Lord Paris?

Serv. Aye, sir, when he goes before me.

Pan. You depend upon him, I mean?

Serv. Sir, I do depend upon the Lord.

Pan. You depend upon a noble gentleman; I must needs praise him.

Serv. The Lord be praised!

Pan. You know me, do you not?

Serv. Faith, sir, superficially.

Pan. Friend, know me better; I am the Lord Pandarus.

Serv. I hope I shall know your honor better.

Pan. I do desire it.

Serv. You are in the state of grace.

Pan. Grace! not so, friend; honor and lordship are my titles. [*Music within.*] What music is this?

Serv. I do but partly know, sir: it is music in parts.

Pan. Know you the musicians?

Serv. Wholly, sir.
Pan. Who play they to?
Serv. To the hearers, sir.
Pan. At whose pleasure, friend?
Serv. At mine, sir, and theirs that love music.
Pan. Command, I mean, friend.
Serv. Who shall I command, sir?
Pan. Friend, we understand not one another: I am too courtly, and thou art too cunning. At whose request do these men play?
Serv. That 's to 't, indeed, sir: marry, sir, at the request of Paris my lord, who is there in person; with him, the mortal Venus, the heart-blood of beauty, love's invisible soul.
Pan. Who, my cousin Cressida?
Serv. No, sir, Helen: could not you find out that by her attributes?
Pan. It should seem, fellow, that thou hast not seen the Lady Cressida. I come to speak with Paris from the Prince Troilus: I will make a complimental assault upon him, for my business seethes.
Serv. Sodden business! there 's a stewed phrase indeed!

Enter Paris and Helen, attended.

Pan. Fair be to you, my lord, and to all this fair company! fair desires, in all fair measure, fairly guide them! especially to you, fair queen! fair thoughts be your fair pillow!

44. *"sodden"* alluding to the cure of the French disease. Hence the equivoque in "stewed."—C. H. H.

Helen. Dear lord, you are full of fair words.
Pan. You speak your fair pleasure, sweet queen. Fair prince, here is good broken music.
Par. You have broke it, cousin: and, by my life, you shall make it whole again; you shall piece it out with a piece of your performance. Nell, he is full of harmony.
Pan. Truly, lady, no.
Helen. O, sir,—
Pan. Rude, in sooth; in good sooth, very rude.
Par. Well said, my lord! well, you say so in fits.
Pan. I have business to my lord, dear queen. My lord, will you vouchsafe me a word?
Helen. Nay, this shall not hedge us out: we 'll hear you sing, certainly.
Pan. Well, sweet queen, you are pleasant with me. But, marry, thus, my lord: my dear lord, and most esteemed friend, your brother Troilus—
Helen. My Lord Pandarus; honey-sweet lord,—
Pan. Go to, sweet queen, go to:—commends himself most affectionately to you—
Helen. You shall not bob us out of our melody: if you do, our melancholy upon your head!
Pan. Sweet queen, sweet queen; that 's a sweet queen, i' faith.
Helen. And to make a sweet lady sad is a sour offense.
Pan. Nay, that shall not serve your turn; that shall it not, in truth, la. Nay, I care not

for such words; no, no. And, my lord, he desires you, that if the king call for him at supper, you will make his excuse.

Helen. My Lord Pandarus,—

Pan. What says my sweet queen, my very very sweet queen?

Par. What exploit 's in hand? where sups he to-night?

Helen. Nay, but, my lord,—

Pan. What says my sweet queen? My cousin will fall out with you. You must not know where he sups.

Par. I 'll lay my life, with my disposer Cressida.

Pan. No, no, no such matter; you are wide: come, your disposer is sick.

Par. Well, I 'll make excuse.

Pan. Aye, good my lord. Why should you say Cressida? no, your poor disposer 's sick.

Par. I spy.

Pan. You spy! what do you spy? Come, give me an instrument. Now, sweet queen.

Helen. Why, this is kindly done.

Pan. My niece is horribly in love with a thing you have, sweet queen.

Helen. She shall have it, my lord, if it be not my lord Paris.

Pan. He! no, she 'll none of him; they two are twain.

Helen. Falling in, after falling out, may make them three.

Pan. Come, come, I 'll hear no more of this; I 'd sing you a song now.

Helen. Aye, aye, prithee now. By my troth, sweet lord, thou hast a fine forehead.

Pan. Aye, you may, you may.

Helen. Let thy song be love: this love will undo us all. O Cupid, Cupid, Cupid!

Pan. Love! aye, that it shall, i' faith.

Par. Aye, good now, love, love, nothing but love.

Pan. In good troth, it begins so. [*Sings.*

Love, love, nothing but love, still more!
For, O, love's bow
Shoots buck and doe:
The shaft confounds,
Not that it wounds,
But tickles still the sore.
These lovers cry Oh! oh! they die:
Yet that which seems the wound to kill,
Doth turn oh! oh! to ha! ha! he!
So dying love lives still:
Oh! oh! a while, but ha! ha! ha!
Oh! oh! groans out for ha! ha! ha!
Heigh-ho!

Helen. In love, i' faith, to the very tip of the nose.

Par. He eats nothing but doves, love, and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love.

124. The reading of Ff.; omitted in Q.—I. G.
131. *"the wound to kill"*; a mortal wound.—C. H. H.

Pan. Is this the generation of love? hot blood, hot thoughts and hot deeds? Why, they are vipers: is love a generation of vipers? Sweet lord, who 's afield to-day?

Par. Hector, Deiphobus, Helenus, Antenor, and all the gallantry of Troy: I would fain have armed to-day, but my Nell would not have it so. How chance my brother Troilus went not?

Helen. He hangs the lip at something: you know all, Lord Pandarus.

Pan. Not I, honey-sweet queen. I long to hear how they sped to-day. You 'll remember your brother's excuse?

Par. To a hair.

Pan. Farewell, sweet queen.

Helen. Commend me to your niece.

Pan. I will, sweet queen. [*Exit.*

[*A retreat sounded.*

Par. They 're come from field: let us to Priam's hall,
To greet the warriors. Sweet Helen, I must woo you
To help unarm our Hector; his stubborn buckles,
With these your white enchanting fingers touch'd,
Shall more obey than to the edge of steel
Or force of Greekish sinews; you shall do more
Than all the island kings,—disarm great Hector.

Helen. 'Twill make us proud to be his servant, Paris;
Yea, what he shall receive of us in duty
Gives us more palm in beauty than we have,
Yea, overshines ourself.
Par. Sweet, above thought I love thee. [*Exeunt.*

Scene II

An orchard to Pandarus' house.

Enter Pandarus and Troilus' Boy, meeting.

Pan. How now! where's thy master? at my cousin Cressida's?
Boy. No, sir; he stays for you to conduct him thither.
Pan. O, here he comes.

Enter Troilus.

How now, how now!
Tro. Sirrah, walk off. [*Exit Boy.*
Pan. Have you seen my cousin?
Tro. No, Pandarus: I stalk about her door,
Like a strange soul upon the Stygian banks
Staying for waftage. O, be thou my Charon,
And give me swift transportance to those fields
Where I may wallow in the lily-beds
Proposed for the deserver! O gentle Pandarus,
From Cupid's shoulder pluck his painted wings,
And fly with me to Cressid!

Pan. Walk here i' the orchard, I 'll bring her straight. [*Exit.*

Tro. I am giddy; expectation whirls me round.
The imaginary relish is so sweet
That it enchants my sense: what will it be,
When that the watery palates taste indeed
Love's thrice repured nectar? death, I fear me,
Swounding destruction, or some joy too fine,
Too subtle-potent, tuned too sharp in sweetness,
For the capacity of my ruder powers:
I fear it much, and I do fear besides
That I shall lose distinction in my joys,
As doth a battle, when they charge on heaps
The enemy flying.

Re-enter Pandarus.

Pan. She 's making her ready, she 'll come straight: you must be witty now. She does so blush, and fetches her wind so short, as if she were frayed with a sprite: I 'll fetch her. It is the prettiest villain: she fetches her breath as short as a new-ta'en sparrow. [*Exit.*

Tro. Even such a passion doth embrace my bosom:
My heart beats thicker than a feverous pulse;
And all my powers do their bestowing lose,
Like vassalage at unawares encountering
The eye of majesty.

Re-enter Pandarus with Cressida.

Pan. Come, come, what need you blush? shame 's a baby. Here she is now: swear the oaths now to her that you have sworn to me.

What, are you gone again? you must be watched ere you be made tame, must you? Come your ways, come your ways; an you draw backward, we 'll put you i' the fills. Why do you not speak to her? Come, draw this curtain, and let 's see your picture. Alas the day, how loath you are to offend daylight! an 'twere dark, you 'ld close sooner. So, so; rub on, and kiss the mistress. How now! a kiss in fee-farm! build there, carpenter; the air is sweet. Nay, you shall fight your hearts out ere I part you. The falcon as the tercel, for all the ducks i' the river: go to, go to.

Tro. You have bereft me of all words, lady.

Pan. Words pay no debts, give her deeds: but she 'll bereave you o' the deeds too, if she call your activity in question. What, billing again? Here 's 'In witness whereof the parties interchangeably'—Come in, come in: I 'll go get a fire. [*Exit.*

Cres. Will you walk in, my lord?

62. *"billing";* a play on the legal sense of "bill" as in "deeds" above.—C. H. H.

63. *"I witness whereof";* Shakespeare had here an idea in his thoughts that he has elsewhere often expressed. Thus in *Measure for Measure:*

> "But my kisses bring again,
> *Seals* of love, but *seal'd* in vain."

And in *Venus and Adonis:*

> "Pure lips sweet *seals* in my soft lips imprinted,
> What bargains may I make still to be *sealing?*"

—H. N. H.

Tro. O Cressida, how often have I wished me thus!

Cres. Wished, my lord?—The gods grant—O my lord!

Tro. What should they grant? what makes this pretty abruption? What too curious dreg espies my sweet lady in the fountain of our love?

Cres. More dregs than water, if my fears have eyes.

Tro. Fears make devils of cherubins; they never see truly.

Cres. Blind fear, that seeing reason leads, finds safer footing than blind reason stumbling without fear: to fear the worst oft cures the worse.

Tro. O, let my lady apprehend no fear: in all Cupid's pageant there is presented no monster.

Cres. Nor nothing monstrous neither?

Tro. Nothing, but our undertakings; when we vow to weep seas, live in fire, eat rocks, tame tigers; thinking it harder for our mistress to devise imposition enough than for us to undergo any difficulty imposed. This is the monstruosity in love, lady, that the will is infinite and the execution confined, that the desire is boundless and the act a slave to limit.

Cres. They say, all lovers swear more performance than they are able, and yet reserve an

75. *"fears"*; so F. 3; Q., Ff. 1, 2, *"teares"*; F. 4, *"tears."*—I. G.

ability that they never perform, vowing more than the perfection of ten, and discharging less than the tenth part of one. They that have the voice of lions and the act of hares, are they not monsters?

Tro. Are there such? such are not we: praise us as we are tasted, allow us as we prove; our head shall go bare till merit crown it: no perfection in reversion shall have a praise in present: we will not name desert before his birth, and, being born, his addition shall be humble. Few words to fair faith: Troilus shall be such to Cressid as what envy can say worst shall be a mock for his truth, and what truth can speak truest, not truer than Troilus.

Cres. Will you walk in, my lord?

Re-enter Pandarus.

Pan. What, blushing still? have you not done talking yet?

Cres. Well, uncle, what folly I commit, I dedicate to you.

Pan. I thank you for that: if my lord get a boy of you, you 'll give him me. Be true to my lord: if he flinch, chide me for it.

Tro. You know now your hostages; your uncle's word and my firm faith.

Pan. Nay, I 'll give my word for her too: our kindred, though they be long ere they are wooed, they are constant being won: they

are burs, I can tell you; they 'll stick where they are thrown.

Cres. Boldness comes to me now, and brings me heart.
Prince Troilus, I have loved you night and day
For many weary months.

Tro. Why was my Cressid then so hard to win?

Cres. Hard to seem won: but I was won, my lord,
With the first glance that ever—pardon me;
If I confess much, you will play the tyrant.
I love you now; but not, till now, so much
But I might master it: in faith, I lie;
My thoughts were like unbridled children, grown
Too headstrong for their mother. See, we fools!
Why have I blabb'd? who shall be true to us,
When we are so unsecret to ourselves?
But, though I loved you well, I woo'd you not;
And yet, good faith, I wish'd myself a man,
Or that we women had men's privilege
Of speaking first. Sweet, bid me hold my tongue;
For in this rapture I shall surely speak
The thing I shall repent. See, see, your silence,
Cunning in dumbness, from my weakness draws
My very soul of counsel! Stop my mouth.

Tro. And shall, albeit sweet music issues thence.

Pan. Pretty, i' faith.

Cres. My lord, I do beseech you, pardon me;
'Twas not my purpose thus to beg a kiss:
I am ashamed; O heavens! what have I done?

For this time will I take my leave, my lord.
Tro. Your leave, sweet Cressid?
Pan. Leave! an you take leave till to-morrow morning—
Cres. Pray you, content you.
Tro. What offends you, lady?
Cres. Sir, mine own company.
Tro. You cannot shun yourself.
Cres. Let me go and try:
I have a kind of self resides with you,
But an unkind self that itself will leave
To be another's fool. I would be gone:
Where is my wit? I know not what I speak.
Tro. Well know they what they speak that speak so wisely.
Cres. Perchance, my lord, I show more craft than love,
And fell so roundly to a large confession
To angle for your thoughts: but you are wise;
Or else you love not, for to be wise and love
Exceeds man's might; that dwells with gods above.
Tro. O that I thought it could be in a woman—
As, if it can, I will presume in you—
To feed for aye her lamp and flames of love;
To keep her constancy in plight and youth,
Outliving beauty's outward, with a mind
That doth renew swifter than blood decays!
Or that persuasion could but thus convince me
That my integrity and truth to you

165. *"itself"; i. e.* Cressida.—C. H. H.
169. *"show";* Ff. 1, 2, 3, *"shew* = showed."—I. G.

Might be affronted with the match and weight
Of such a winnowed purity in love;
How were I then uplifted! but, alas!
I am as true as truth's simplicity,
And simpler than the infancy of truth.

Cres. In that I 'll war with you.

Tro. O virtuous fight,
When right with right wars who shall be most right!
True swains in love shall in the world to come
Approve their truths by Troilus: when their rhymes,
Full of protest, of oath and big compare,
Want similes, truth tired with iteration,
'As true as steel, as plantage to the moon,
As sun to day, as turtle to her mate,
As iron to adamant, as earth to the center,'
Yet, after all comparisons of truth,
As truth's authentic author to be cited,
'As true as Troilus' shall crown up the verse
And sanctify the numbers.

Cres. Prophet may you be!
If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallow'd cities up,
And mighty states characterless are grated
To dusty nothing, yet let memory,
From false to false, among false maids in love,

183. *"such a"; i. e.* a similar.—C. H. H.

Upbraid my falsehood! when they 've said 'as
false
As air, as water, wind, or sandy earth,
As fox to lamb, or wolf to heifer's calf,
Pard to the hind, or stepdame to her son,'
'Yea,' let them say, to stick the heart of false-
hood,
'As false as Cressid.'

Pan. Go to, a bargain made: seal it, seal it; I 'll be the witness. Here I hold your hand; here my cousin's. If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name; call them all Pandars; let all constant men be Troiluses, all false women Cressids, and all brokers-between Pandars! Say 'amen.'

Tro. Amen.

Cres. Amen.

Pan. Amen. Whereupon I will show you a chamber with a bed; which bed, because it shall not speak of your pretty encounters, press it to death: away!

[*Exeunt Tro. and Cres.*

And Cupid grant all tongue-tied maidens here
Bed, chamber, Pandar to provide this gear!

[*Exit.*

226. *"because it shall not";* lest it should.—C. H. H.

Scene III

The Grecian camp.

Flourish. Enter Agamemnon, Ulysses, Diomedes, Nestor, Ajax, Menelaus, and Calchas.

Cal. Now, princes, for the service I have done you,
The advantage of the time prompts me aloud
To call for recompense. Appear it to your mind
That, through the sight I bear in things to love,
I have abandon'd Troy, left my possession,
Incurr'd a traitor's name; exposed myself,
From certain and possess'd conveniences,
To doubtful fortunes; sequestering from me all
That time, acquaintance, custom and condition
Made tame and most familiar to my nature,
And here, to do you service, am become
As new into the world, strange, unacquainted:

4. *"through the sight I bear in things to love";* (?) "through my peculiar knowledge as to where it is well to place affection"; Johnson proposed *"Jove"* for *"love,"* reading, *"through the sight I bear in things, to Jove I have abandoned,"* &c., but Jove favored the Trojans. No very satisfactory explanation has been advanced.—I. G.

12. *"Into"* for *unto;* a common expression in old writers. Thus in Paston's *Letters:* "And they that have justed with him *into* this day have been as richly beseen."—Here again we trace the Poet's reading in Chaucer's *Troilus and Creseide,* Book i.:

"So when this Calcas knew by calculing,
And eke by the answere of this god Apollo,
That the Greekes should such a people bring,
Thorow the which that Troy must be fordo,
He cast anone out of the toune to go;
For well he wist by sort, that Troie shoulde
Destroyed be, ye would whoso or n'olde.

I do beseech you, as in way of taste,
To give me now a little benefit,
Out of those many register'd in promise,
Which, you say, live to come in my behalf.

Agam. What wouldst thou of us, Trojan? make demand.

Cal. You have a Trojan prisoner, call'd Antenor,
Yesterday took: Troy holds him very dear.
Oft have you—often have you thanks therefore—
Desired my Cressid in right great exchange,
Whom Troy hath still denied: but this Antenor
I know, is such a wrest in their affairs,
That their negotiations all must slack,
Wanting his manage; and they will almost
Give us a prince of blood, a son of Priam,
In change of him: let him be sent, great princes,
And he shall buy my daughter; and her presence
Shall quite strike off all service I have done,
In most accepted pain.

"Wherefore he to departen softely
Tooke purpose full, this foreknowing wise,
And to the Greekes host full prively
He stale anone; and they in courteous wise
Did unto him both worship and servise
In trust that he hath cunning hem to rede
In every perill, which that was to drede.

"Great rumour rose, whan it was first espied,
In all the toune, and openly was spoken,
That Calcas traitour fled was and alied
To hem of Greece; and cast was to be wroken
On him that falsely hath his faith broken,
And sayed, he and all his kinne atones
Were worthy to be brent, both fell and bones."—H. N. H

21. *"in right great exchange"; i. e.* offering a Trojan prisoner o great distinction in exchange for her.—C. H. H.

Agam. Let Diomedes bear him,
And bring us Cressid hither: Calchas shall have
What he requests of us. Good Diomed,
Furnish you fairly for this interchange:
Withal, bring word if Hector will to-morrow
Be answer'd in his challenge: Ajax is ready.
Dio. This shall I undertake; and 'tis a burthen
Which I am proud to bear.

[*Exeunt Diomedes and Calchas.*

Enter Achilles and Patroclus, before their tent.

Ulyss. Achilles stands i' the entrance of his tent:
Please it our general pass strangely by him,
As if he were forgot; and, princes all,
Lay negligent and loose regard upon him:
I will come last. 'Tis like he 'll question me
Why such unplausive eyes are bent on him:
If so, I have derision medicinable,
To use between your strangeness and his pride,
Which his own will shall have desire to drink.
It may do good: pride hath no other glass
To show itself but pride, for supple knees
Feed arrogance and are the proud man's fees.
Agam. We 'll execute your purpose and put on
A form of strangeness as we pass along;
So do each lord, and either greet him not
Or else disdainfully, which shall shake him more
Than if not look'd on. I will lead the way.
Achil. What, comes the general to speak with me?

30. *"In most accepted pain,"*=trouble willingly undergone. Hanmer suggested *"pay"* for *"pain."*—I. G.

You know my mind; I 'll fight no more 'gainst
Troy.

Agam. What says Achilles? would he aught with
us?

Nest. Would you, my lord, aught with the general?

Achil. No.

Nest. Nothing, my lord.

Agam. The better.

[*Exeunt Agamemnon and Nestor.*

Achil. Good day, good day.

Men. How do you? how do you? [*Exit.*

Achil. What, does the cuckold scorn me?

Ajax. How now, Patroclus!

Achil. Good morrow, Ajax.

Ajax. Ha?

Achil. Good morrow.

Ajax. Aye, and good next day too. [*Exit.*

Achil. What mean these fellows? Know they not
Achilles?

Patr. They pass by strangely: they were used to
bend,
To send their smiles before them to Achilles,
To come as humbly as they used to creep
To holy altars.

Achil. What, am I poor of late?
'Tis certain, greatness, once fall'n out with
fortune,
Must fall out with men too: what the declined is
He shall as soon read in the eyes of others
As feel in his own fall: for men, like butterflies
Show not their mealy wings but to the summer
And not a man, for being simply man,

Hath any honor, but honor for those honors
That are without him, as place, riches, and favor,
Prizes of accident as oft as merit:
Which when they fall, as being slippery standers,
The love that lean'd on them as slippery too,
Do one pluck down another and together
Die in the fall. But 'tis not so with me:
Fortune and I are friends: I do enjoy
At ample point all that I did possess,
Save these men's looks; who do, methinks, find out
Something not worth in me such rich beholding
As they have often given. Here is Ulysses:
I 'll interrupt his reading.
How now, Ulysses!

Ulyss. Now, great Thetis' son!

Achil. What are you reading?

Ulyss. A strange fellow here
Writes me: 'That man, how dearly ever parted,
How much in having, or without or in,
Cannot make boast to have that which he hath,
Nor feels not what he owes, but by reflection;
As when his virtues shining upon others
Heat them, and they retort that heat again
To the first giver.'

Achil. This is not strange, Ulysses.
The beauty that is borne here in the face
The bearer knows not, but commends itself

89. *"At ample point"*; in full measure, completely.—C. H. H.

To others' eyes: nor doth the eye itself,
That most pure spirit of sense, behold itself,
Not going from itself; but eye to eye opposed
Salutes each other with each other's form:
For speculation turns not to itself,
Till it hath travel'd and is mirror'd there
Where it may see itself. This is not strange at all.

Ulyss. I do not strain at the position—
It is familiar—but at the author's drift;
Who in his circumstance expressly proves
That no man is the lord of any thing,
Though in and of him there be much consisting,
Till he communicate his parts to others;
Nor doth he of himself know them for aught
Till he behold them formed in the applause
Where they 're extended; who, like an arch, reverberates
The voice again; or, like a gate of steel
Fronting the sun, receives and renders back
His figure and his heat. I was much rapt in this;
And apprehended here immediately
The unknown Ajax.
Heavens, what a man is there! a very horse;
That has he knows not what. Nature, what things there are,
Most abject in regard and dear in use!
What things again most dear in the esteem

110. *"mirror'd,"* the reading of Singer MS. and Collier MS.; Q Ff., *"married"*; Keightley, *"arrived,"* &c.—I. G.
120. *"who"*; *i. e.* the applause.—C. H. H.
128. *"regard"*; estimation.—C. H. H.

And poor in worth! Now shall we see to-morrow—
An act that very chance doth throw upon him—
Ajax renown'd. O heavens, what some men do,
While some men leave to do!
How some men creep in skittish fortune's hall,
Whiles others play the idiots in her eyes!
How one man eats into another's pride,
While pride is fasting in his wantonness!
To see these Grecian lords! Why, even already
They clap the lubber Ajax on the shoulder,
As if his foot were on brave Hector's breast
And great Troy shrieking.

Achil. I do believe it; for they pass'd by me
As misers do by beggars, neither gave to me
Good word nor look: what, are my deeds forgot?

Ulyss. Time hath, my lord, a wallet at his back
Wherein he puts alms for oblivion,
A great-sized monster of ingratitudes:
Those scraps are good deeds past, which are devour'd
As fast as they are made, forgot as soon
As done: perseverance, dear my lord,
Keeps honor bright: to have done, is to hang

137. *"fasting";* so in the quarto; the folio has *feasting.* Johnson thought either word would do well enough: but *fasting* is evidently better for the designed antithesis between this and the preceding line. —H. N. H.

141. *"shrieking";* the folio reads *shrinking.* The following passage in the subsequent scene seems to favor the reading of the quarto:

"Hark, how *Troy roars!* how Hecuba cries out!
How poor Andromache shrills her dolours forth!—
And all cry—Hector, Hector's dead."—H. N. H.

Quite out of fashion, like a rusty mail
In monumental mockery. Take the instant way;
For honor travels in a strait so narrow,
Where one but goes abreast: keep then the path;
For emulation hath a thousand sons
That one by one pursue: if you give way,
Or hedge aside from the direct forthright,
Like to an enter'd tide they all rush by
And leave you hindmost:
Or, like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear,
O'er-run and trampled on: then what they do in present,
Though less than yours in past, must o'ertop yours;
For time is like a fashionable host
That slightly shakes his parting guest by the hand,
And with his arms outstretch'd, as he would fly,
Grasps in the comer: welcome ever smiles,
And farewell goes out sighing. O, let not virtue seek
Remuneration for the thing it was;
For beauty, wit,
High birth, vigor of bone, desert in service,
Love, friendship, charity, are subjects all
To envious and calumniating time.
One touch of nature makes the whole world kin

175. *"One touch of nature makes the whole world kin," i. e* one touch of human nature, one natural trait, shows the kinship of all mankind, viz. that they praise new-born gawds, and are always hankering after novelty.—I. G.

That all with one consent praise new-born gawds,
Though they are made and moulded of things past,
And give to dust that is a little gilt
More laud than gilt o'er-dusted.
The present eye praises the present object:
Then marvel not, thou great and complete man,
That all the Greeks begin to worship Ajax;
Since things in motion sooner catch the eye
Than what not stirs. The cry went once on thee,
And still it might, and yet it may again,
If thou wouldst not entomb thyself alive
And case thy reputation in thy tent,
Whose glorious deeds, but in these fields of late,
Made emulous missions 'mongst the gods themselves,
And drave great Mars to faction.

Achil. Of this my privacy
I have strong reasons.

Ulyss. But 'gainst your privacy
The reasons are more potent and heroical:
'Tis known, Achilles, that you are in love
With one of Priam's daughters.

Achil. Ha! known?

Ulyss. Is that a wonder?
The providence that 's in a watchful state
Knows almost every grain of Plutus' gold,
Finds bottom in the uncomprehensive deeps,

194. *"one of Priam's daughters"; i. e.* "Polyxena, in the act of marrying whom she was afterwards killed by Paris."—I. G.

Keeps place with thought, and almost like th
gods
Does thoughts unveil in their dumb cradles. 20
There is a mystery, with whom relation
Durst never meddle, in the soul of state;
Which hath an operation more divine
Than breath or pen can give expressure to:
All the commerce that you have had with Tro
As perfectly is ours as yours, my lord;
And better would it fit Achilles much
To throw down Hector than Polyxena:
But it must grieve young Pyrrhus now at home
When fame shall in our islands sound he
trump; 21
And all the Greekish girls shall tripping sing
'Great Hector's sister did Achilles win,
But our great Ajax bravely beat down him.'
Farewell, my lord: I as your lover speak;
The fool slides o'er the ice that you shoul
break. [*Exit*

Patr. To this effect, Achilles, have I moved you:
A woman impudent and mannish grown
Is not more loathed than an effeminate man
In time of action. I stand condemn'd for this
They think my little stomach to the war 22
And your great love to me restrains you thus

200. *"dumb cradles";* that is, in their infancy, and before the
can give themselves utterance; as we know men often act out thei
thoughts before they express them, and even before they are full
conscious of having them; some pre-existing impulse being in fac
the seed of the thought. Mr. Collier found *crudities* substituted fo
cradles, among his late discoveries; and he crows over it somewhat un
wisely, as it seems to us.—H. N. H.

Sweet, rouse yourself, and the weak wanton Cupid
Shall from your neck unloose his amorous fold,
And, like a dew-drop from the lion's mane,
Be shook to air.

Achil. Shall Ajax fight with Hector?

Patr. Aye, and perhaps receive much honor by him.

Achil. I see my reputation is at stake;
My fame is shrewdly gored.

Patr. O, then, beware;
Those wounds heal ill that men do give themselves:
Omission to do what is necessary
Seals a commission to a blank of danger;
And danger, like an ague, subtly taints
Even then when we sit idly in the sun.

Achil. Go call Thersites hither, sweet Patroclus:
I 'll send the fool to Ajax, and desire him
To invite the Trojan lords after the combat
To see us here unarm'd: I have a woman's longing,
An appetite that I am sick withal,
To see great Hector in his weeds of peace;
To talk with him, and to behold his visage,
Even to my full of view.—A labor saved!

Enter Thersites.

241. *"to my full view"*; so in Caxton's *History:* "The truce during, Hector went on a day unto the tents of the Greekes, and Achilles beheld him gladly, forasmuch as he had never seen him unarmed. And at the request of Achilles, Hector went into his tent; and as they spake together of many things, Achilles said to Hector, I have great pleasure to see thee unarmed, forasmuch as I have never seen thee before."—H. N. H.

Ther. A wonder!
Achil. What?
Ther. Ajax goes up and down the field, asking for himself.
Achil. How so?
Ther. He must fight singly to-morrow with Hector, and is so prophetically proud of an heroical cudgeling that he raves in saying nothing.
Achil. How can that be?
Ther. Why, a' stalks up and down like a peacock,—a stride and a stand: ruminates like an hostess that hath no arithmetic but her brain to set down her reckoning: bites his lip with a politic regard, as who should say 'There were wit in this head, an 'twould out:' and so there is; but it lies as coldly in him as fire in a flint, which will not show without knocking. The man 's undone for ever; for if Hector break not his neck i' the combat, he 'll break 't himself in vain-glory. He knows not me: I said 'Good morrow, Ajax;' and he replies 'Thanks, Agamemnon.' What think you of this man, that takes me for the general? He 's grown a very landfish, languageless, a monster. A plague of opinion! a man may wear it on both sides, like a leather jerkin.
Achil. Thou must be my ambassador to him, Thersites.
Ther. Who, I? why, he 'll answer nobody; he professes not answering: speaking is for

beggars; he wears his tongue in 's arms. I will put on his presence: let Patroclus make demands to me, you shall see the pageant of Ajax.

Achil. To him, Patroclus: tell him I humbly desire the valiant Ajax to invite the most valorous Hector to come unarmed to my tent, and to procure safe-conduct for his person of the magnanimous and most illustrious six-or-seven-times-honored captain-general of the Grecian army, Agamemnon, et cetera. Do this.

Patr. Jove bless great Ajax!

Ther. Hum!

Patr. I come from the worthy Achilles,—

Ther. Ha!

Patr. Who most humbly desires you to invite Hector to his tent,—

Ther. Hum!

Patr. And to procure safe-conduct from Agamemnon.

Ther. Agamemnon?

Patr. Aye, my lord.

Ther. Ha!

Patr. What say you to 't?

Ther. God be wi' you, with all my heart.

Patr. Your answer, sir.

Ther. If to-morrow be a fair day, by eleven of the clock it will go one way or other: howsoever, he shall pay for me ere he has me.

Patr. Your answer, sir.

Ther. Fare you well, with all my heart.

Achil. Why, but he is not in this tune, is he?

Ther. No, but he 's out o' tune thus. What music will be in him when Hector has knocked out his brains, I know not; but, I am sure, none, unless the fiddler Apollo get his sinews to make catlings on.

Achil. Come, thou shalt bear a letter to him straight.

Ther. Let me bear another to his horse; for that 's the more capable creature.

Achil. My mind is troubled like a fountain stirr'd,
And I myself see not the bottom of it.

[*Exeunt Achilles and Patroclus.*

Ther. Would the fountain of your mind were clear again, that I might water an ass at it! I had rather be a tick in a sheep than such a valiant ignorance. [*Exit.*

ACT FOURTH

Scene I

Troy. A street.

Enter, at one side, Æneas, and Servant with a torch; at the other, Paris, Deiphobus, Antenor, Diomedes, and others, with torches.

Par. See, ho! who is that there?
Dei. It is the Lord Æneas.
Æne. Is the prince there in person?
Had I so good occasion to lie long
As you, Prince Paris, nothing but heavenly business
Should rob my bed-mate of my company.
Dio. That 's my mind too. Good morrow, Lord Æneas.
Par. A valiant Greek, Æneas,—take his hand,—
Witness the process of your speech, wherein
You told how Diomed a whole week by days
Did haunt you in the field.
Æne. Health to you, valiant sir,
During all question of the gentle truce;
But when I meet you arm'd, as black defiance
As heart can think or courage execute.
Dio. The one and other Diomed embraces.
Our bloods are now in calm; and, so long, health;

But when contention and occasion meet,
By Jove, I 'll play the hunter for thy life
With all my force, pursuit and policy.
Æne. And thou shalt hunt a lion, that will fly
With his face backward. In humane gentleness,
Welcome to Troy! now, by Anchises' life,
Welcome, indeed! By Venus' hand I swear,
No man alive can love in such a sort
The thing he means to kill more excellently.
Dio. We sympathize. Jove, let Æneas live,
If to my sword his fate be not the glory,
A thousand complete courses of the sun!
But, in mine emulous honor, let him die,
With every joint a wound, and that to-morrow.
Æne. We know each other well.
Dio. We do; and long to know each other worse.
Par. This is the most despiteful gentle greeting,
The noblest hateful love, that e'er I heard of.
What business, lord, so early?
Æne. I was sent for to the king; but why, I know not.
Par. His purpose meets you: 'twas to bring this Greek
To Calchas' house; and there to render him,
For the enfreed Antenor, the fair Cressid:
Let 's have your company, or, if you please,
Haste there before us. I constantly do think,
Or rather, call my thought a certain knowledge,

36. *"his purpose meets you";* that is, I bring you his meaning and his orders.—H. N. H.

40. *"constantly do think";* am firmly persuaded.—C. H. H.

My brother Troilus lodges there to-night:
Rouse him and give him note of our approach,
With the whole quality wherefore: I fear
We shall be much unwelcome.

Æne. That I assure you:
Troilus had rather Troy were borne to Greece
Than Cressid borne from Troy.

Par. There is no help;
The bitter disposition of the time
Will have it so. On, lord, we 'll follow you.

Æne. Good morrow, all.

[*Exit with Servant.*

Par. And tell me, noble Diomed, faith, tell me true,
Even in the soul of sound good-fellowship,
Who, in your thoughts, deserves fair Helen best,
Myself or Menelaus?

Dio. Both alike:
He merits well to have her that doth seek her,
Not making any scruple of her soilure,
With such a hell of pain and world of charge
And you as well to keep her, that defend her,
Not palating the taste of her dishonor,
With such a costly loss of wealth and friends:
He, like a puling cuckold, would drink up
The lees and dregs of a flat tamed piece;
You, like a lecher, out of whorish loins
Are pleased to breed out your inheritors:
Both merits poised, each weighs nor less nor more,
But he as he, the heavier for a whore.

Par. You are too bitter to your countrywoman.

Dio. She 's bitter to her country: hear me, Paris:
For every false drop in her bawdy veins
A Grecian's life hath sunk; for every scruple
Of her contaminated carrion weight,
A Trojan hath been slain: since she could speak,
She hath not given so many good words breath
As for her Greeks and Trojans suffer'd death.
Par. Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy:
But we in silence hold this virtue well,
We 'll not commend what we intend to sell.
Here lies our way. [*Exeunt.*

Scene II

Court of Pandarus' house.

Enter Troilus and Cressida.

Tro. Dear, trouble not yourself: the morn is cold.
Cres. Then, sweet my lord, I 'll call mine uncle down;
He shall unbolt the gates.
Tro. Trouble him not;
To bed, to bed: sleep kill those pretty eyes,
And give as soft attachment to thy senses
As infants' empty of all thought!
Cres. Good morrow, then;
Tro. I prithee now, to bed.
Cres. Are you a-weary of me?
Tro. O Cressida! but that the busy day,

5. *"attachment"*; arrest, seizure.—C. H. H.

Waked by the lark, hath roused the ribald crows,
And dreaming night will hide our joys no longer,
I would not from thee.

Cres. Night hath been too brief.

Tro. Beshrew the witch! with venomous wights she stays
As tediously as hell, but flies the grasps of love
With wings more momentary-swift than thought.
You will catch cold, and curse me.

Cres. Prithee, tarry:
You men will never tarry.
O foolish Cressid! I might have still held off,
And then you would have tarried. Hark! there 's one up.

Pan. [*Within*] What, 's all the doors open here?

Tro. It is your uncle.

Cres. A pestilence on him! now will he be mocking:
I shall have such a life!

Enter Pandarus.

Pan. How now, how now! how go maidenheads? Here, you maid! where 's my cousin Cressid?

Cres. Go hang yourself, you naughty mocking uncle! You bring me to do—and then you flout me too.

Pan. To do what? to do what? let her say what: what have I brought you to do?

Cres. Come, come, beshrew your heart! you 'll ne'er be good, nor suffer others.

Pan. Ha, ha! Alas, poor wretch! ah, poor capocchia! hast not slept to-night? would he not, a naughty man, let it sleep? a bug-bear take him!

Cres. Did not I tell you? would he were knocked i the head! [*One knocks.*

Who 's that at door? good uncle, go and see.

My lord, come you again into my chamber.

You smile and mock me, as if I mean naughtily.

Tro. Ha, ha!

Cres. Come, you are deceived, I think of no such thing. [*Knocking.*

How earnestly they knock! Pray you, come in I would not for half Troy have you seen here [*Exeunt Troilus and Cressida.*

Pan. Who 's there? what 's the matter? will you beat down the door? How now! what 's the matter?

Enter Æneas.

Æne. Good morrow, lord, good morrow.

Pan. Who 's there? my Lord Æneas! By my troth,

I knew you not: what news with you so early?

Æne. Is not prince Troilus here?

Pan. Here! what should he do here?

Æne. Come, he is here, my lord; do not deny him It doth import him much to speak with me.

Pan. Is he here, say you? 'tis more than I know, I 'll be sworn: for my own part, I came in late. What should he do here?

Æne. Who! nay, then: come, come, you 'll do
him wrong ere you are ware: you 'll be so
true to him, to be false to him: do not you
know of him, but yet go fetch him hither;
go.

Re-enter Troilus.

Tro. How now! what 's the matter?
Æne. My lord, I scarce have leisure to salute you,
My matter is so rash: there is at hand
Paris your brother and Deiphobus,
The Grecian Diomed, and our Antenor
Deliver'd to us; and for him forthwith,
Ere the first sacrifice, within this hour,
We must give up to Diomedes' hand
The Lady Cressida.
Tro. Is it so concluded?
Æne. By Priam and the general state of Troy.
They are at hand and ready to effect it.
Tro. How my achievements mock me!
I will go meet them: and, my Lord Æneas,
We met by chance; you did not find me here.

70. *"give up to Diomedes' hand";* in Caxton's *History* this part of the story is told thus: "Calcas, that by the commandment of Apollo had left the Trojans, had a passing faire daughter and wise, named Briseyda,—Chaucer, in his book that he made of Troylus, named her Cresida;—for which daughter he prayed to king Agamemnon and to the other princes, that they would require the king Priamus to send Briseyda unto him. They prayed enough to king Priamus at the instance of Calcas; but the Trojans blamed sore Calcas, and called him evil and false traitor, and worthie to die, that had left his owne land and naturall lord, for to goe into the companie of his mortal enemies: yet, at the petition and earnest desire of the Greekes, the king Priamus sent Briseyda to her father."—H. N. H.

Æne. Good, good, my lord; the secrets of nature
Have not more gift in taciturnity.
[*Exeunt Troilus and Æneas.*

Pan. Is 't possible? no sooner got but lost?
The devil take Antenor! the young prince
will go mad: a plague upon Antenor! I
would they had broke 's neck!

Re-enter Cressida.

Cres. How now! what 's the matter? who was
here?

Pan. Ah, ah!

Cres. Why sigh you so profoundly? where 's my
lord? gone! Tell me, sweet uncle, what 's
the matter?

Pan. Would I were as deep under the earth as
I am above!

Cres. O the gods! What 's the matter?

Pan. Prithee, get thee in: would thou hadst
ne'er been born! I knew thou wouldst be
his death: O, poor gentleman! A plague
upon Antenor!

Cres. Good uncle, I beseech you, on my knees
I beseech you, what 's the matter?

Pan. Thou must be gone, wench, thou must be
gone; thou art changed for Antenor: thou
must to thy father, and be gone from Tro-
ilus: 'twill be his death; 'twill be his bane;
he cannot bear it.

77. *"secrets of nature"*; so Ff.; Q., *"secrets of neighbor Pandar"* Theobald, *"secret'st things of nature"*; Hanmer, *"secretest of nat tures,"* &c., &c.—I. G.

Cres. O you immortal gods! I will not go.
Pan. Thou must.
Cres. I will not, uncle: I have forgot my father;
I know no touch of consanguinity;
No kin, no love, no blood, no soul so near me
As the sweet Troilus. O you gods divine!
Make Cressid's name the very crown of falsehood,
If ever she leave Troilus! Time, force, and death,
Do to this body what extremes you can;
But the stronge base and building of my love
Is as the very center of the earth,
Drawing all things to it. I 'll go in and weep,—
Pan. Do, do.
Cres. Tear my bright hair and scratch my praised cheeks,
Crack my clear voice with sobs, and break my heart
With sounding Troilus. I will not go from Troy.

[*Exeunt.*

Scene III

Before Pandarus' house.

Enter Paris, Troilus, Æneas, Deiphobus, Antenor, and Diomedes.

Par. It is great morning, and the hour prefix'd
For her delivery to this valiant Greek

Comes fast upon: good my brother Troilus,
Tell you the lady what she is to do,
And haste her to the purpose.

Tro. Walk into her house;
I 'll bring her to the Grecian presently:
And to his hand when I deliver her,
Think it an altar, and thy brother Troilus
A priest, there offering to it his own heart.
[*Exit*

Par. I know what 'tis to love; 10
And would, as I shall pity, I could help!
Please you walk in, my lords. [*Exeunt*

Scene IV

A room in Pandarus' house.

Enter Pandarus and Cressida.

Pan. Be moderate, be moderate.

Cres. Why tell you me of moderation?
The grief is fine, full, perfect, that I taste.
And violenteth in a sense as strong
As that which causeth it: how can I moderate
it?
If I could temporize with my affection,
Or brew it to a weak and colder palate,
The like allayment could I give my grief:
My love admits no qualifying dross;
No more my grief, in such a precious loss. 1

4. *"violenteth in a sense as strong, As that which"*; so Q.; Ff read *"no lesse in . . . As that which,"* &c.; Pope, *"in its sens is no less strong, than that Which."*—I. G.

Enter Troilus.

Pan. Here, here, here he comes. Ah, sweet ducks!

Cres. O Troilus! Troilus! [*Embracing him.*

Pan. What a pair of spectacles is here! Let me embrace too. 'O heart,' as the goodly saying is,

'O heart, heavy heart,
Why sigh'st thou without breaking?'

where he answers again,

'Because thou canst not ease thy smart
By friendship nor by speaking.'

There was never a truer rhyme. Let us cast away nothing, for we may live to have need of such a verse: we see it, we see it. How now, lambs!

Tro. Cressid, I love thee in so strain'd a purity,
That the blest gods, as angry with my fancy,
More bright in zeal than the devotion which
Cold lips blow to their deities, take thee from me.

Cres. Have the gods envy?

Pan. Aye, aye, aye, aye; 'tis too plain a case.

Cres. And is it true that I must go from Troy?

Tro. A hateful truth.

Cres. What, and from Troilus too?

Tro. From Troy and Troilus.

Cres. Is it possible?

Tro. And suddenly; where injury of chance
Puts back leave-taking, justles roughly by
All time of pause, rudely beguiles our lips

Of all rejoindure, forcibly prevents
Our lock'd embrasures, strangles our dear vows
Even in the birth of our own laboring breath:
We two, that with so many thousand sighs
Did buy each other, must poorly sell ourselves
With the rude brevity and discharge of one.
Injurious time now with a robber's haste
Crams his rich thievery up, he knows not how:
As many farewells as be stars in heaven,
With distinct breath and consign'd kisses to them,
He fumbles up into a loose adieu,
And scants us with a single famish'd kiss,
Distasted with the salt of broken tears.

Æne. [*Within*] My lord, is the lady ready?

Tro. Hark! you are call'd: some say the Genius so
Cries 'Come!' to him that instantly must die.
Bid them have patience; she shall come anon.

Pan. Where are my tears? rain, to lay this wind, or my heart will be blown up by the root. [*Exit.*

Cres. I must then to the Grecians?

Tro. No remedy.

Cres. A woeful Cressid 'mongst the merry Greeks!
When shall we see again?

Tro. Hear me, my love: be thou but true of heart!

Cres. I true! how now! what wicked deem is this?

Tro. Nay, we must use expostulation kindly,
For it is parting from us:
I speak not 'be thou true,' as fearing thee;

48. *"consigned"* means *sealed,* from *consigno.* Thus in *King Henry V:* "It were, my lord, a hard condition for a maid to *consign* to."—H. N. H.

For I will throw my glove to Death himself,
That there 's no maculation in thy heart:
But 'be thou true' say I, to fashion in
My sequent protestation; be thou true,
And I will see thee.

Cres. O, you shall be exposed, my lord, to dangers
As infinite as imminent: but I 'll be true.

Tro. And I 'll grow friend with danger. Wear this sleeve.

Cres. And you this glove. When shall I see you?

Tro. I will corrupt the Grecian sentinels,
To give thee nightly visitation.
But yet, be true.

Cres. O heavens! 'Be true' again!

Tro. Hear why I speak it, love:
The Grecian youths are full of quality;
They 're loving, well composed with gifts of nature,
And flowing o'er with arts and exercise:
How novelties may move and parts with person,
Alas, a kind of godly jealousy—

69. *"to fashion in my sequent protestation."* "Be thou true" is not an injunction, but merely the introductory clause in which his
73. *"Wear this sleeve";* in a comedy, entitled *"Histriomastix,* or *the Player Whipt,"* published in 1610, but written before the death of Elizabeth, there is a mock interlude wherein Troilus and Cressida are the speakers. The point of the burlesque turns on much the same action as is here represented. Some have thought, and apparently with good reason, that the thing may have been designed as a sort of travesty on this scene. Which, of course, is an argument, so far as it goes, that this play was originally written before 1603.—H. N. H.

ubsequent declaration "I will see thee" is *wrapped.*—C. H. H.

77–80. The reading in the text is Staunton's; many emendations ave been proposed, but this is generally accepted by modern editors.—I. G.

Which, I beseech you, call a virtuous sin—
Makes me afeard.
Cres. O heavens! you love me not
Tro. Die I a villain then!
In this I do not call your faith in question,
So mainly as my merit: I cannot sing,
Nor heel the high lavolt, nor sweeten talk,
Nor play at subtle games; fair virtues all,
To which the Grecians are most prompt and
pregnant:
But I can tell that in each grace of these
There lurks a still and dumb-discoursive devil
That tempts most cunningly: but be not
tempted.
Cres. Do you think I will?
Tro. No:
But something may be done that we will not:
And sometimes we are devils to ourselves,
When we will tempt the frailty of our powers
Presuming on their changeful potency.
Æne. [*Within*] Nay, good my lord!
Tro. Come, kiss; and let us part.
Par. [*Within*] Brother Troilus!
Tro. Good brother, come you hither
And bring Æneas and the Grecian with you.
Cres. My lord, will you be true?
Tro. Who, I? alas, it is my vice, my fault:
Whiles others fish with craft for great opinion
I with great truth catch mere simplicity;
Whilst some with cunning gild their copper
crowns,
With truth and plainness I do wear mine bare

Fear not my truth: the moral of my wit
Is 'plain and true'; there 's all the reach of it.

Enter Æneas, Paris, Antenor, Deiphobus, and Diomedes.

Welcome, Sir Diomed! here is the lady
Which for Antenor we deliver you:
At the port, lord, I 'll give her to thy hand;
And by the way possess thee what she is.
Entreat her fair; and, by my soul, fair Greek,
If e'er thou stand at mercy of my sword,
Name Cressid, and thy life shall be as safe
As Priam is in Ilion.

Dio. Fair Lady Cressid,
So please you, save the thanks this prince expects:
The luster in your eye, heaven in your cheek,
Pleads your fair usage; and to Diomed
You shall be mistress, and command him wholly.

Tro. Grecian, thou dost not use me courteously,
To shame the zeal of my petition to thee
In praising her: I tell thee, lord of Greece,
She is as far high-soaring o'er thy praises
As thou unworthy to be call'd her servant.
I charge thee use her well, even for my charge;
For, by the dreadful Pluto, if thou dost not,
Though the great bulk Achilles be thy guard,
I 'll cut thy throat.

Dio. O, be not moved, Prince Troilus:
Let me be privileged by my place and message
To be a speaker free; when I am hence,
I 'll answer to my lust: and know you, lord,

I 'll nothing do on charge: to her own worth
She shall be prized; but that you say 'Be 't so
I 'll speak it in my spirit and honor 'No!'

Tro. Come, to the port. I 'll tell thee, Diomed,
This brave shall oft make thee to hide thy head.
Lady, give me your hand: and, as we walk,
To our own selves bend we our needful talk.

[*Exeunt Troilus, Cressida, and Diomede.*

[*A trumpet sounds.*

Par. Hark! Hector's trumpet.

Æne. How have we spent this morning!
The prince must think me tardy and remiss,
That swore to ride before him to the field.

Par. 'Tis Troilus' fault: come, come, to field with him.

Dei. Let us make ready straight.

Æne. Yea, with a bridegroom's fresh alacrity,
Let us address to tend on Hector's heels:
The glory of our Troy doth this day lie
On his fair worth and single chivalry.

[*Exeunt.*

Scene V

The Grecian camp. Lists set out.

Enter Ajax, armed; Agamemnon, Achilles, Patroclus, Menelaus, Ulysses, Nestor, and others.

Agam. Here art thou in appointment fresh and fair,
Anticipating time with starting courage.

146–150; v. 165–170. Omitted in Q.—I. G.

Give with thy trumpet a loud note to Troy,
Thou dreadful Ajax, that the appalled air
May pierce the head of the great combatant
And hale him hither.

Ajax. Thou, trumpet, there 's my purse.
Now crack thy lungs, and split thy brazen pipe:
Blow, villain, till thy sphered bias cheek
Outswell the colic of puff'd Aquilon:
Come, stretch thy chest, and let thy eyes spout blood;
Thou blow'st for Hector. [*Trumpet sounds.*

Ulyss. No trumpet answers.

Achil. 'Tis but early days.

Agam. Is not yond Diomed, with Calchas' daughter?

Ulyss. 'Tis he, I ken the manner of his gait;
He rises on the toe: that spirit of his
In aspiration lifts him from the earth.

Enter Diomedes, with Cressida.

Agam. Is this the Lady Cressid?

Dio. Even she.

Agam. Most dearly welcome to the Greeks, sweet lady.

Nest. Our general doth salute you with a kiss.

Ulyss. Yet is the kindness but particular;
'Twere better she were kiss'd in general.

Nest. And very courtly counsel: I 'll begin.
So much for Nestor.

Achil. I 'll take that winter from your lips, fair lady:
Achilles bids you welcome.

Men. I had good argument for kissing once.
Patr. But that 's no argument for kissing now;
For thus popp'd Paris in his hardiment,
And parted thus you and your argument.
Ulyss. O deadly gall, and theme of all our scorn
For which we lose our heads to gild his horns.
Patr. The first was Menelaus' kiss; this, mine:
Patroclus kisses you.
Men. O, this is trim!
Patr. Paris and I kiss evermore for him.
Men. I 'll have my kiss, sir. Lady, by your leav
Cres. In kissing, do you render or receive?
Men. Both take and give.
Cres. I 'll make my match to liv
The kiss you take is better than you give;
Therefore no kiss.
Men. I 'll give you boot, I 'll give you three fo
one.
Cres. You 're an odd man; give even, or give non
Men. An odd man, lady! every man is odd.
Cres. No, Paris is not; for, you know, 'tis true,
That you are odd, and he is even with you.
Men. You fillip me o' the head.
Cres. No, I 'll be sworn.
Ulyss. It were no match, your nail against his hor
May I, sweet lady, beg a kiss of you?
Cres. You may.
Ulyss. I do desire it.

29. Omitted in Ff.; the reading of Q.; Collier MS. reads *"A parted you and your same argument."*—I. G.

33. *"Patroclus kisses you";* Patroclus first kisses her in Menelau name, then in his own.—C. H. H.

42. *"every man is odd"; i. e.* single, one.—C. H. H.

Cres. Why, beg then.
Ulyss. Why, then, for Venus' sake, give me a kiss,
When Helen is a maid again, and his.
Cres. I am your debtor; claim it when 'tis due.
Ulyss. Never 's my day, and then a kiss of you.
Dio. Lady, a word: I 'll bring you to your father.
[*Exit with Cressida.*
Nest. A woman of quick sense.
Ulyss. Fie, fie upon her!
There 's language in her eye, her cheek, her lip,
Nay, her foot speaks; her wanton spirits look out
At every joint and motive of her body.
O, these encounterers, so glib of tongue,
That give accosting welcome ere it comes,
And wide unclasp the tables of their thoughts
To every ticklish reader! set them down
For sluttish spoils of opportunity,
And daughters of the game. [*Trumpet within.*
All. The Trojans' trumpet.
Agam. Yonder comes the troop.

Flourish. Enter Hector, armed; Æneas, Troilus, and other Trojans, with Attendants.

Ene. Hail, all the state of Greece! what shall be done
To him that victory commands? or do you purpose
A victory shall be known? will you the knights
Shall to the edge of all extremity

59. *"accosting,"* Theobald's conj.; Q., Ff., *"a coasting"*; Collier MS., *"occasion,"* &c.—I. G.

Pursue each other, or shall they be divided
By any voice or order of the field?
Hector bade ask.

Agam. Which way would Hector have it

Æne. He cares not; he 'll obey conditions.

Achil. 'Tis done like Hector; but securely done,
A little proudly, and great deal misprizing
The knight opposed.

Æne. If not Achilles, sir,
What is your name?

Achil. If not Achilles, nothing

Æne. Therefore Achilles: but, whate'er, kno
this:
In the extremity of great and little,
Valor and pride excel themselves in Hector;
The one almost as infinite as all,
The other blank as nothing. Weigh him wel
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood:
In love whereof, half Hector stays at home;
Half heart, half hand, half Hector comes t
seek
This blended knight, half Trojan and hal
Greek.

Achil. A maiden battle then? O, I perceive yo

Re-enter Diomedes.

Agam. Here is Sir Diomed. Go, gentle knigh

79. *"Valor"* is in Hector greater than valor in other men, a
pride in Hector is less than pride in other men.—H. N. H.

83. *"Ajax is half made of Hector's blood";* Ajax and Hector we
cousins-german.—H. N. H.

Stand by our Ajax: as you and Lord Æneas
Consent upon the order of their fight,
So be it; either to the uttermost,
Or else a breath: the combatants being kin
Half stints their strife before their strokes begin. [*Ajax and Hector enter the lists.*

lyss. They are opposed already.

gam. What Trojan is that same that looks so heavy?

lyss. The youngest son of Priam, a true knight,
Not yet mature, yet matchless, firm of word,
Speaking in deeds and deedless in his tongue,
Not soon provoked nor being provoked soon calm'd;
His heart and hand both open and both free;
For what he has he gives, what thinks he shows;
Yet gives he not till judgment guide his bounty,
Nor dignifies an impair thought with breath;
Manly as Hector, but more dangerous;
For Hector in his blaze of wrath subscribes
To tender objects, but he in heat of action
Is more vindicative than jealous love:
They call him Troilus, and on him erect
A second hope, as fairly built as Hector.
Thus says Æneas; one that knows the youth
Even to his inches, and with private soul
Did in great Ilion thus translate him to me.
[*Alarum. Hector and Ajax fight.*

gam. They are in action.

est. Now, Ajax, hold thine own!

90. *"consent"*; agree.—C. H. H.

Tro. Hector, thou sleep'st:
Awake thee!
Agam. His blows are well disposed: there, Ajax:
Dio. You must no more. [*Trumpets cease*
Æne. Princes, enough, so please you.
Ajax. I am not warm yet; let us fight again.
Dio. As Hector pleases.
Hect. Why, then will I no more:
Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed;
The obligation of our blood forbids
A gory emulation 'twixt us twain:
Were thy commixtion Greek and Trojan so,
That thou couldst say 'This hand is Grecian all,
And this is Trojan; the sinews of this leg
All Greek, and this all Troy; my mother's blood
Runs on the dexter cheek, and this sinister
Bounds in my father's;' by Jove multipotent,
Thou shouldst not bear from me a Greekish member
Wherein my sword had not impressure made
Of our rank feud: but the just gods gainsay
That any drop thou borrow'dst from thy mother,
My sacred aunt, should by my mortal sword
Be drained! Let me embrace thee, Ajax:
By him that thunders, thou hast lusty arms;
Hector would have them fall upon him thus:
Cousin, all honor to thee!
Ajax. I thank thee, Hector:
Thou art too gentle and too free a man:
I came to kill thee, cousin, and bear hence

A great addition earned in thy death.
Hect. Not Neoptolemus so mirable,
On whose bright crest Fame with her loud'st Oyes
Cries 'This is he,' could promise to himself
A thought of added honor torn from Hector.
Æne. There is expectance here from both the sides,
What further you will do.
Hect. We 'll answer it;
The issue is embracement: Ajax, farewell.
Ajax. If I might in entreaties find success,—
As seld I have the chance—I would desire
My famous cousin to our Grecian tents.
Dio. 'Tis Agamemnon's wish; and great Achilles
Doth long to see unarm'd the valiant Hector.
Hect. Æneas, call my brother Troilus to me:
And signify this loving interview
To the expecters of our Trojan part;
Desire them home. Give me thy hand, my cousin;
I will go eat with thee, and see your knights.
Ajax. Great Agamemnon comes to meet us here.
Hect. The worthiest of them tell me name by name;
But Achilles, my own searching eyes
Shall find him by his large and portly size.
Agam. Worthy of arms! as welcome as to one

142. *"Neoptolemus so mirable";* Hanmer reads *"Neoptolemus sire so mirable";* Warburton, *"Neoptolemus's sire irascible";* Collier conj. *"Neoptolemus so admirable,"* &c.—I. G.

158. *"see your knights";* these *knights,* to the amount of about *two hundred thousand,* Shakespeare found with all the appendages of chivalry in *The Old Troy Book. Eques* and *armiger,* rendered *knight* and *squire,* excite ideas of chivalry. Pope, in his *Homer,* has been liberal in his use of the latter.—H. N. H.

That would be rid of such an enemy;
But that 's no welcome: understand more clear
What 's past and what 's to come is strew'd with
husks
And formless ruin of oblivion;
But in this extant moment, faith and troth,
Strain'd purely from all hollow bias-drawing
Bids thee, with most divine integrity,
From heart of very heart, great Hector, wel
come.

Hect. I thank thee, most imperious Agamemnon

Agam. [*To Troilus*] My well-famed lord of Troy
no less to you.

Men. Let me confirm my princely brother's greet
ing;
You brace of warlike brothers, welcome hither

Hect. Who must we answer?

Æne. The noble Menelaus

Hect. O, you, my lord! by Mars his gauntlet
thanks!
Mock not, that I affect the untraded oath;
Your quondam wife swears still by Venus
glove:
She 's well, but bade me not commend her t
you.

Men. Name her not now, sir; she 's a deadly theme

Hect. O, pardon; I offend.

Nest. I have, thou gallant Trojan, seen thee oft,
Laboring for destiny, make cruel way
Through ranks of Greekish youth; and I hav
seen thee,
As hot as Perseus, spur thy Phrygian steed,

Despising many forfeits and subduements,
When thou hast hung thy advanced sword i' the air,
Not letting it decline on the declined,
That I have said to some my standers by
'Lo, Jupiter is yonder, dealing life!'
And I have seen thee pause and take thy breath,
When that a ring of Greeks have hemm'd thee in,
Like an Olympian wrestling: this have I seen;
But this thy countenance, still lock'd in steel,
I never saw till now. I knew thy grandsire,
And once fought with him: he was a soldier good;
But, by great Mars the captain of us all,
Never like thee. Let an old man embrace thee;
And, worthy warrior, welcome to our tents.

Æne. 'Tis the old Nestor.

Hect. Let me embrace thee, good old chronicle,
That hast so long walk'd hand and hand with time:
Most reverend Nestor, I am glad to clasp thee.

Nest. I would my arms could match thee in contention,
As they contend with thee in courtesy.

Hect. I would they could.

Nest. Ha!
By this white beard, I'ld fight thee to-morrow:
Well, welcome, welcome!—I have seen the time.

187. *"Despising many forfeits and subduements"; i. e.* disdaining to slay and vanquish many whose lives were in his power.—C. H. H.

Ulyss. I wonder now how yonder city stands,
When we have here her base and pillar by us.
Hect. I know your favor, Lord Ulysses, well.
Ah, sir, there 's many a Greek and Trojan dead
Since first I saw yourself and Diomed
In Ilion, on your Greekish embassy.
Ulyss. Sir, I foretold you then what would ensue
My prophecy is but half his journey yet;
For yonder walls, that pertly front your town
Yond towers, whose wanton tops do buss the
clouds,
Must kiss their own feet.
Hect. I must not believe you
There they stand yet; and modestly I think,
The fall of every Phrygian stone will cost
A drop of Grecian blood: the end crowns all,
And that old common arbitrator, Time,
Will one day end it.
Ulyss. So to him we leave it.
Most gentle and most valiant Hector, welcome
After the general, I beseech you next
To feast with me and see me at my tent.
Achil. I shall forestall thee, Lord Ulysses, thou!
Now, Hector, I have fed mine eyes on thee
I have with exact view perused thee, Hector,
And quoted joint by joint.

233. *"quoted"* is observed, noted.—The incident of Achilles' viewing Hector "limb by limb" is narrated in Homer's twenty-second Book. We subjoin Chapman's version of the passage, though Shakespeare probably had not seen it when he wrote this play, only the first nineteen Books of that version were published before 1611:

"His bright and sparkling eye
Look'd through the body of his foe, and sought through all that pri

Hect. Is this Achilles?
Achil. I am Achilles.
Hect. Stand fair, I pray thee: let me look on thee.
Achil. Behold thy fill.
Hect. Nay, I have done already.
Achil. Thou art too brief: I will the second time,
As I would buy thee, view thee limb by limb.
Hect. O, like a book of sport thou 'lt read me o'er;
But there 's more in me than thou understand'st.
Why dost thou so oppress me with thine eye? 241
Achil. Tell me, you heavens, in which part of his body
Shall I destroy him? whether there, or there, or there?
That I may give the local wound a name,
And make distinct the very breach whereout
Hector's great spirit flew: answer me, heavens!
Hect. It would discredit the blest gods, proud man,
To answer such a question: stand again:
Think'st thou to catch my life so pleasantly,
As to prenominate in nice conjecture 250
Where thou wilt hit me dead?
Achil. I tell thee, yea.
Hect. Wert thou an oracle to tell me so,

The next way to his thirsted life. Of all ways, only one
Appear'd to him; and this was, where th' unequal winding bone,
That joins the shoulders and the neck, had place, and where there lay
The speeding way of death; and there his quick eye could display
The place it sought,—even through the arms his friend Patroclus wore
When Hector slew him."—H. N. H.

I 'ld not believe thee. Henceforth guard th
well;
For I 'll not kill thee there, nor there, nor ther
But, by the forge that stithied Mars his helm,
I 'll kill thee every where, yea, o'er and o'er.
You wisest Grecians, pardon me this brag;
His insolence draws folly from my lips;
But I 'll endeavor deeds to match these words,
Or may I never—

Ajax. Do not chafe thee, cousin: 2
And you, Achilles, let these threats alone
Till accident or purpose bring you to 't:
You may have every day enough of Hector,
If you have stomach: the general state, I fea
Can scarce entreat you to be odd with him.

Hect. I pray you, let us see you in the field:
We have had pelting wars since you refuse
The Grecians' cause.

Achil. Dost thou entreat me, Hecto
To-morrow do I meet thee, fell as death;
To-night all friends.

Hect. Thy hand upon that match. 2

Agam. First, all you peers of Greece, go to n
tent;
There in the full convive we: afterwards,
As Hector's leisure and your bounties shall
Concur together, severally entreat him.
Beat loud the taborines, let the trumpets blo
That this great soldier may his welcome know
[*Exeunt all but Troilus and Ulyss*

Tro. My Lord Ulysses, tell me, I beseech you,
In what place of the field doth Calchas keep?

Ulyss. At Menelaus' tent, most princely Troilus:
There Diomed doth feast with him to-night;
Who neither looks upon the heaven nor earth,
But gives all gaze and bent of amorous view
On the fair Cressid.

Tro. Shall I, sweet lord, be bound to you so much,
After we part from Agamemnon's tent,
To bring me thither?

Ulyss. You shall command me, sir.
As gentle tell me, of what honor was
This Cressida in Troy? Had she no lover there
That wails her absence?

Tro. O, sir, to such as boasting show their scars,
A mock is due. Will you walk on, my lord?
She was beloved, she loved; she is, and doth:
But still sweet love is food for fortune's tooth.

[*Exeunt.*

ACT FIFTH

Scene I

The Grecian camp. Before Achilles' tent.

Enter Achilles and Patroclus.

Achil. I 'll heat his blood with Greekish wine to-night,
Which with my scimitar I 'll cool to-morrow.
Patroclus, let us feast him to the height.
Patr. Here comes Thersites.

Enter Thersites.

Achil. How now, thou core of envy
Thou crusty batch of nature, what 's the news?
Ther. Why, thou picture of what thou seemest, and idol of idiot-worshipers, here 's a letter for thee.
Achil. From whence, fragment?
Ther. Why, thou full dish of fool, from Troy.
Patr. Who keeps the tent now?

4. *"core of envy";* so in the folio; in the quarto, *"cur* of envy," which is a very suitable epithet of the snarling and biting Thersites and is elsewhere applied to him. It seems uncertain which is the better reading here. Of course *"core* of envy" is *"heart* of envy," and it has the advantage in variety, if in nothing else.—H. N. H.

5. A *"batch"* is all that is baked at one time, without heating the oven afresh. So Ben Jonson in his *Cataline:* "Except he were of the same meal and *batch."*—H. N. H.

Ther. The surgeon's box, or the patient's wound.

Patr. Well said, adversity! and what need these tricks?

Ther. Prithee, be silent, boy; I profit not by thy talk: thou art thought to be Achilles' male varlet.

Patr. Male varlet, you rogue! what 's that?

Ther. Why, his masculine whore. Now, the rotten diseases of the south, the guts-griping, ruptures, catarrhs, loads o' gravel i' the back, lethargies, cold palsies, raw eyes, dirt-rotten livers, wheezing lungs, bladders full of imposthume, sciaticas, limekilns i' the palm, incurable bone-ache, and the riveled fee-simple of the tetter, take and take again such preposterous discoveries!

Patr. Why, thou damnable box of envy, thou, what mean'st thou to curse thus?

Ther. Do I curse thee?

Patr. Why, no, you ruinous butt; you whoreson indistinguishable cur, no.

Ther. No! why art thou then exasperate, thou idle immaterial skein of sleave silk, thou green sarcenet flap for a sore eye, thou tassel

12. *"The surgeon's box";* in his answer Thersites quibbles upon the word *tent.*—H. N. H.

14. *"adversity"* is here used for contrariety; the reply of Thersites having been studiously *adverse* to the drift of the question urged by Patroclus.—H. N. H.

23–27. *"raw . . . tetter,"* the reading of Q.; omitted in Ff., substituting *"and the like."*—I. G.

33. *"indistinguishable";* Patroclus reproaches Thersites with deformity, with having one part crowded into another.—H. N. H.

of a prodigal's purse, thou? Ah, how the poor world is pestered with such waterflies, diminutives of nature!

Patr. Out, gall!

Ther. Finch-egg!

Achil. My sweet Patroclus, I am thwarted quite
From my great purpose in to-morrow's battle.
Here is a letter from Queen Hecuba,
A token from her daughter, my fair love.
Both taxing me and gaging me to keep
An oath that I have sworn. I will not break it
Fall Greeks; fail fame; honor or go or stay;
My major vow lies here, this I 'll obey.
Come, come, Thersites, help to trim my tent:
This night in banqueting must all be spent.
Away, Patroclus!

[*Exeunt Achilles and Patroclus*

Ther. With too much blood and too little brain, these two may run mad; but, if with too much brain and too little blood they do, I 'll be a curer of madmen. Here 's Agamemnon, an honest fellow enough and one that loves quails; but he has not so much brain as ear-wax: and the goodly transformation of Jupiter there, his brother, the bull, the primitive statue and oblique memorial of cuckolds; a thrifty shoeing-horn in a chain, hanging at his brother's leg,—to what form

58. By *"quails"* are meant *women,* and probably those of a loose description. *"Caille* coeffée" is a sobriquet for a harlot. *Chaud comme un caille* is a French proverb; the *quail* being remarkably salacious.—H. N. H.

63. *"hanging at his brother's leg";* so Ff.; Q. reads *"at his bare leg."*—I. G.

but that he is, should wit larded with malice and malice forced with wit turn him to? To an ass, were nothing; he is both ass and ox: to an ox, were nothing; he is both ox and ass. To be a dog, a mule, a cat, a fitchew, a toad, a lizard, an owl, a puttock, or a herring without a roe, I would not care; but to be Menelaus! I would conspire against destiny. Ask me not what I would be, if I were not Thersites; for I care not to be the louse of a lazar, so I were not Menelaus. Hoy-day! spirits and fires!

Enter Hector, Troilus, Ajax, Agamemnon, Ulysses, Nestor, Menelaus, and Diomedes, with lights.

Agam. We go wrong, we go wrong.

Ajax. No yonder 'tis;
There, where we see the lights.

Hect. I trouble you.

Ajax. No, not a whit.

Re-enter Achilles.

Ulyss. Here comes himself to guide you.

Achil. Welcome, brave Hector; welcome, princes all.

Agam. So now, fair Prince of Troy, I bid good night.
Ajax commands the guard to tend on you.

Hect. Thanks and good night to the Greeks' general.

75. *"spirits and fires"*; this is spoken by Thersites, upon the first sight of the distant lights.—H. N. H.

Men. Good night, my lord.
Hect. Good night, sweet Lord Menelau
Ther. Sweet draught: sweet, quoth a'! sweet sink
sweet sewer.
Achil. Good night and welcome, both at once, t
those
That go or tarry.
Agam. Good night.
[*Exeunt Agamemnon and Menelau*
Achil. Old Nestor tarries; and you too, Diome
Keep Hector company an hour or two.
Dio. I cannot, lord; I have important business,
The tide whereof is now. Good night, grea
Hector.
Hect. Give me your hand.
Ulyss. [*Aside to Troilus*] Follow his torch; h
goes to Calchas' tent:
I 'll keep you company.
Tro. Sweet, sir, you honor m
Hect. And so, good night.
[*Exit Diomedes; Ulysses and Troilus followin*
Achil. Come, come, enter my tent.
[*Exeunt Achilles, Hector, Ajax, and Nesto*
Ther. That same Diomed's a false-hearted rogue, a most unjust knave; I will no more trust him when he leers than I will a serpent when he hisses: he will spend his mouth and promise, like Brabbler the hound; but when he performs, astronomers foretell it; it is prodigious, there will come some change;

85. *"draught"* is the old word for *forica.* It is used in the tra
lation of the *Bible,* in *Holinshed,* and by all old writers.—H. N.

the sun borrows of the moon when Diomed keeps his word. I will rather leave to see Hector than not to dog him: they say he keeps a Trojan drab and uses the traitor Calchas' tent: I 'll after. Nothing but lechery! all incontinent varlets! [*Exit.*

Scene II

The same. Before Calchas' tent.

Enter Diomedes.

Dio. What, are you up here, ho? speak.

Cal. [*Within*] Who calls?

Dio. Diomed. Calchas, I think. Where 's your daughter?

Cal. [*Within*] She comes to you.

Enter Troilus and Ulysses, at a distance; after them, Thersites.

Ulyss. Stand where the torch may not discover us.

Enter Cressida.

Tro. Cressid comes forth to him.

Dio. How now, my charge!

Cres. Now, my sweet guardian! Hark, a word with you. [*Whispers.*

Tro. Yea, so familiar!

Ulyss. She will sing any man at first sight.

Ther. And any man may sing her, if he can take her cliff; she 's noted.

Dio. Will you remember?
Cres. Remember! yes.
Dio. Nay, but do, then;
And let your mind be coupled with your word
Tro. What should she remember?
Ulyss. List.
Cres. Sweet honey Greek, tempt me no more
folly.
Ther. Roguery!
Dio. Nay, then,—
Cres. I 'll tell you what,—
Dio. Foh, foh! come, tell a pin: you are forswo
Cres. In faith, I cannot: what would you have
do?
Ther. A juggling trick,—to be secretly open.
Dio. What did you swear you would bestow on m
Cres. I prithee, do not hold me to mine oath;
Bid me do anything but that, sweet Greek.
Dio. Good night.
Tro. Hold, patience!
Ulyss. How now, Trojan!
Cres. Diomed,—
Dio. No, no, good night: I 'll be your fool no mo
Tro. Thy better must.
Cres. Hark, one word in your ear.
Tro. O plague and madness!
Ulyss. You are moved, prince; let us depart,
pray you,
Lest your displeasure should enlarge itself
To wrathful terms: this place is dangerous;
The time right deadly; I beseech you, go.
Tro. Behold, I pray you!

Ulyss. Nay, good my lord, go off:
You flow to great distraction; come, my lord.
Tro. I pray thee, stay.
Ulyss. You have not patience; come.
Tro. I pray you, stay; by hell and all hell's torments,
I will not speak a word.
Dio. And so, good night.
Cres. Nay, but you part in anger.
Tro. Doth that grieve thee?
O wither'd truth!
Ulyss. Why, how now, lord!
Tro. By Jove,
I will be patient.
Cres. Guardian!—why, Greek!
Dio. Foh, foh! adieu; you palter.
Cres. In faith, I do not: come hither once again.
Ulyss. You shake, my lord, at something: will you go?
You will break out.
Tro. She strokes his cheek!
Ulyss. Come, come.
Tro. Nay, stay; by Jove, I will not speak a word:
There is between my will and all offenses
A guard of patience: stay a little while.
Ther. How the devil luxury, with his fat rump and potato-finger, tickles these together!
Fry, lechery, fry!
Dio. But will you, then?
Cres. In faith, I will, la; never trust me else.
Dio. Give me some token for the surety of it.
Cres. I 'll fetch you one. [*Exit.*

Ulyss. You have sworn patience.
Tro. Fear me not, sweet lord
I will not be myself, nor have cognition
Of what I feel: I am all patience.

Re-enter Cressida.

Tro. Now the pledge; now, now, now!
Cres. Here, Diomed, keep this sleeve.
Tro. O beauty! where is thy faith?
Ulyss. My lord,—
Tro. I will be patient; outwardly I will.
Cres. You look upon that sleeve; behold it well.
He loved me—O false wench!—Give 't m
again. 7
Dio. Whose was 't?
Cres. It is no matter, now I have 't again.
I will not meet with you to-morrow night:
I prithee, Diomed, visit me no more.
Ther. Now she sharpens: well said, whetstone!
Dio. I shall have it.
Cres. What, this?
Dio. Aye, that.

66. *"keep this sleeve";* of course this is the sleeve that Troilu gave Cressida in the fourth scene of Act IV, when she gave him glove in return. Probably it was such a sleeve as was ancient worn at tournaments; thus described in Spenser's *View of the Sta of Ireland:* "The deepe smocke sleive, which the Irish women us they say, was old Spanish, and is used yet in Barbary: and yet th should seeme rather to be an old English fashion; for in armo the fashion of the Manche, which is given in armes by many, bei indeede nothing else but a sleive, is fashioned much like to th sleive. And that Knights in ancient times used to weare the mistresses or loves sleive upon their armes, appeareth by that whi is written of Sir Launcelot, that he wore the sleive of the fai Maide of Asteloth in a tourney, whereat Queene Guenever was mu displeased."—H. N. H.

Cres. O, all you gods! O pretty, pretty pledge!
Thy master now lies thinking in his bed
Of thee and me, and sighs, and takes my glove,
And gives memorial dainty kisses to it,
As I kiss thee. Nay, do not snatch it from me;
He that takes that doth take my heart withal.
Dio. I had your heart before; this follows it.
Tro. I did swear patience.
Cres. You shall not have it, Diomed; faith, you shall not;
I 'll give you something else.
Dio. I will have this: whose was it?
Cres. It is no matter.
Dio. Come, tell me whose it was.
Cres. 'Twas one's that loved me better than you will.
But, now you have it, take it.
Dio. Whose was it?
Cres. By all Diana's waiting-women yond,
And by herself, I will not tell you whose.
Dio. To-morrow will I wear it on my helm,
And grieve his spirit that dares not challenge it.
Tro. Wert thou the devil, and worest it on thy horn,
It should be challenged.
Cres. Well, well, 'tis done, 'tis past; and yet it is not;
I will not keep my word.
Dio. Why then, farewell;
Thou never shalt mock Diomed again.
Cres. You shall not go: one cannot speak a word,
But it straight starts you.
Dio. I do not like this fooling.

Ther. Nor I, by Pluto: but that that likes not yo
Pleases me best.
Dio. What, shall I come? the hour?
Cres. Aye, come: O Jove! do come: I shall b
plagued.
Dio. Farewell till then.
Cres. Good night: I prithee, com
[*Exit Diomede*

Troilus, farewell! one eye yet looks on thee,
But with my heart the other eye doth see.
Ah, poor our sex! this fault in us I find,
The error of our eye directs our mind:
What error leads must err; O, then conclude
Minds sway'd by eyes are full of turpitude.
[*Exi*

112. In the foregoing dialogue we trace very distinctly the Poet reading of Chaucer, who tells the story with great sweetness an pathos in the fifth Book of his poem. Our quotation must sto with these four stanzas:

"The morrow came, and, ghostly for to speke,
This Diomede is come unto Creseide;
And shortly, least that ye my tale breke,
So well he for himselfe spake and seide,
That all her sighes sore doune he leide;
And finally, the soothe for to saine,
He refte her the great of all her paine.

"And after this, the story telleth us
That she him yave the faire bay stede,
The which she ones wan of Troilus,
And eke a brooch (and that was little nede)
That Troilus' was, she yave this Diomede;
And eke, the bet from sorow him to releve,
She made him weare a pencell of her sleve.

"I find eke in stories elsewhere,
Whan through the body hurt was Diomede
Of Troilus, tho wept she many a tere,

Thcr. A proof of strength she could not publish more,
Unless she said 'My mind is now turn'd whore.'
Ulyss. All 's done, my lord.
Tro. It is.
Ulyss. Why stay we then?
Tro. To make a recordation to my soul
Of every syllable that here was spoke.
But if I tell how these two did co-act,
Shall I not lie in publishing a truth?
Sith yet there is a credence in my heart,
An esperance so obstinately strong,
That doth invert the attest of eyes and ears;
As if those organs had deceptious functions,
Created only to calumniate.
Was Cressid here?
Ulyss. I cannot conjure, Trojan.
Tro. She was not, sure.
Ulyss. Most sure she was.
Tro. Why, my negation hath no taste of madness.

When that she saw his wide woundes blede,
And that she tooke to kepen him good hede,
And for to healen him of his smart:
Men saine, I n'ot, that she yave him her herte.

"But truely the storie telleth us,
There made never woman more wo
Than she, whan that she falsed Troilus:
She said, 'Alas! for now is clene ago
My name in trouth of Jove forevermo;
For I have falsed one the gentillest
That ever was, and one the worthiest.'"—H. N. H.

113. *"a proof"*; she could not publish a stronger proof.—H. N. H.
122. *"attest of eyes"*; that is, turns the very testimony of seeing nd hearing against themselves.—H. N. H.

Ulyss. Nor mine, my lord: Cressid was here b
now.
Tro. Let it not be believed for womanhood!
Think, we had mothers; do not give advanta
To stubborn critics, apt without a theme
For depravation, to square the general sex
By Cressid's rule: rather think this not Cress
Ulyss. What hath she done, prince, that can s
our mothers?
Tro. Nothing at all, unless that this were she.
Ther. Will a' swagger himself out on 's own eye
Tro. This she? no, this is Diomed's Cressida:
If beauty have a soul, this is not she;
If souls guide vows, if vows be sanctimonies,
If sanctimony be the gods' delight,
If there be rule in unity itself,
This is not she. O madness of discourse,
That cause sets up with and against itself!
Bi-fold authority! where reason can revolt
Without perdition, and loss assume all reason
Without revolt: this is, and is not, Cressid!
Within my soul there doth conduce a fight
Of this strange nature, that a thing insepara
Divides more wider than the sky and earth;
And yet the spacious breadth of this division
Admits no orifex for a point as subtle
As Ariachne's broken woof to enter.
Instance, O instance! strong as Pluto's gates;
Cressid is mine, tied with the bonds of heave
Instance, O instance! strong as heaven itself:

141. *"If there be rule in unity itself";* if one is one.—C. H. H.

The bonds of heaven are slipp'd, dissolved and loosed;
And with another knot, five-finger-tied,
The fractions of her faith, orts of her love,
The fragments, scraps, the bits and greasy relics
Of her o'er-eaten faith, are bound to Diomed.
Ulyss. May worthy Troilus be half attach'd
With that which here his passion doth express?
Tro. Aye, Greek; and that shall be divulged well
In characters as red as Mars his heart
Inflamed with Venus: never did young man fancy
With so eternal and so fix'd a soul.
Hark, Greek: as much as I do Cressid love,
So much by weight hate I her Diomed:
That sleeve is mine that he 'll bear on his helm:
Were it a casque composed by Vulcan's skill,
My sword should bite it: not the dreadful spout
Which shipmen do the hurricano call,
Constringed in mass by the almighty sun,
Shall dizzy with more clamor Neptune's ear
In his descent, than shall my prompted sword
Falling on Diomed.
Ther. He 'll tickle it for his concupy.
Tro. O Cressid! O false Cressid! false, false, false!
Let all untruths stand by thy stained name,
And they 'll seem glorious.

162. *"doth express"*; "Can Troilus really feel, on this occasion, half what he utters?" A question suitable to the calm Ulysses.—H. N. H.

177. *"concupy"*; a cant word for *concupiscence*.—H. N. H.

Ulyss. O, contain yourself; 18
Your passion draws ears hither.

Enter Æneas.

Æne. I have been seeking you this hour, my lord
Hector by this is arming him in Troy;
Ajax your guard stays to conduct you home.
Tro. Have with you, prince. My courteous lord
adieu.
Farewell, revolted fair! and, Diomed,
Stand fast, and wear a castle on thy head!
Ulyss. I 'll bring you to the gates.
Tro. Accept distracted thanks.
[*Exeunt Troilus, Æneas, and Ulysses*
Ther. Would I could meet that rogue Diomed! 19
I would croak like a raven; I would bode, I would bode. Patroclus will give me any thing for the intelligence of this whore; the parrot will not do more for an almond than he for a commodious drab. Lechery, lechery! still wars and lechery! nothing else holds fashion. A burning devil take them! [*Ex*

185. *"Have with you";* I'll go with you.—C. H. H.

187. *"wear a castle on thy head";* that is, defend thy head wi armor of more than common security. So in the *History of Prin Arthur,* 1634: "Do thou thy best, said Sir Gawaine; therefore I thee fast that thou wert gone, and wit thou well we shall soon co after, and breake the strongest *castle* that thou hast upon t head." It appears that a kind of close helmet was called a *castle* H. N. H.

Scene III

Troy. Before Priam's palace.

Enter Hector and Andromache.

And. When was my lord so much ungently temper'd,
To stop his ears against admonishment?
Unarm, unarm, and do not fight to-day.

Hect. You train me to offend you; get you in:
By all the everlasting gods, I 'll go!

And. My dreams will, sure, prove ominous to the day.

Hect. No more, I say.

Enter Cassandra.

Cas. Where is my brother Hector?

And. Here, sister; arm'd, and bloody in intent.

6. *"My dreams";* that is, my dreams of the night forebode ill to the day.—The incident is thus related in Caxton's *History:* "Andromeda saw that night a marvellous vision, and her seemed, if Hector went that day to the battle, he should be slaine. And she, that had great fear and dread of her husband, weeping said to him, praying that he would not go to the battle that day: whereof Hector blamed his wife, saying that she should not believe nor give faith to dreams, and would not abide nor tarry therefore." Shakespeare was familiar, no doubt, with Chaucer's brief account in *The Nonnes Preestes Tale:*

"Lo, hire Andromacha, Hectores wif,
That day that Hector shulde lese his lif,
She dremed on the same night beforne
How that the lif of Hector shuld be lorne,
If thilke day he went into bataille:
She warned him, but it might not availle;
He went forth for to fighten natheles,
And was yslain anon of Achilles."—H. N. H.

Consort with me in loud and dear petition;
Pursue we him on knees; for I have dream'd
Of bloody turbulence, and this whole night
Hath nothing been but shapes and forms
slaughter.

Cas. O, 'tis true.

Hect. Ho! bid my trumpet sound!

Cas. No notes of sally, for the heavens, swe
brother.

Hect. Be gone, I say: the gods have heard r
swear.

Cas. The gods are deaf to hot and peevish vows:
They are polluted offerings, more abhorr'd
Than spotted livers in the sacrifice.

And. O, be persuaded! do not count it holy
To hurt by being just: it is as lawful,
For we would give much, to use violent thefts
And rob in the behalf of charity.

Cas. It is the purpose that makes strong the vo
But vows to every purpose must not hold:
Unarm, sweet Hector.

Hect. Hold you still, I say;
Mine honor keeps the weather of my fate:
Life every man holds dear; but the dear man
Holds honor far more precious-dear than life.

Enter Troilus.

How now, young man! mean'st thou to fight
day?

20–21. *"as lawful, For we would give much, to use violent theft* Tyrwhitt's conj.; Ff. read, *"as lawfull: For we would count much to as violent thefts."*—I. G.

And. Cassandra, call my father to persuade. [*Exit Cassandra.*

Hect. No, faith, young Troilus; doff thy harness, youth:
I am to-day i' the vein of chivalry:
Let grow thy sinews till their knots be strong,
And tempt not yet the brushes of the war.
Unarm thee, go; and doubt thou not, brave boy,
I 'll stand to-day for thee and me and Troy.

Tro. Brother, you have a vice of mercy in you,
Which better fits a lion than a man.

Hect. What vice is that, good Troilus? chide me for it.

Tro. When many times the captive Grecian falls,
Even in the fan and wind of your fair sword,
You bid them rise and live.

Hect. O, 'tis fair play.

Tro. Fool's play, by heaven, Hector.

Hect. How now! how now!

Tro. For the love of all the gods,
Let 's leave the hermit pity with our mother;
And when we have our armors buckled on,
The venom'd vengeance ride upon our swords,
Spur them to ruthful work, rein them from ruth!

Hect. Fie, savage, fie!

Tro. Hector, then 'tis wars.

37, 38. "*vice of mercy . . . fits a lion*"; the traditions and stories of the darker ages abounded with examples of the lion's generosity. Upon the supposition that these acts of clemency were true, Troilus reasons not improperly, that to spare against reason, by mere instinct and pity, became rather a generous beast than a wise man.—H. N. H.

Hect. Troilus, I would not have you fight to-da
Tro. Who should withhold me?
Not fate, obedience, nor the hand of Mars
Beckoning with fiery truncheon my retire;
Not Priamus and Hecuba on knees,
Their eyes o'ergalled with recourse of tears;
Nor you, my brother, with your true swo
drawn,
Opposed to hinder me, should stop my way,
But by my ruin.

Re-enter Cassandra, with Priam.

Cas. Lay hold upon him, Priam, hold him fast:
He is thy crutch; now if thou lose thy stay,
Thou on him leaning, and all Troy on thee,
Fall all together.
Pri. Come, Hector, come, go back:
Thy wife hath dream'd; thy mother hath h
visions;
Cassandra doth foresee; and I myself
Am like a prophet suddenly enrapt,
To tell thee that this day is ominous:
Therefore, come back.
Hect. Æneas is afield;
And I do stand engaged to many Greeks,
Even in the faith of valor, to appear
This morning to them.
Pri. Aye, but thou shalt not go.
Hect. I must not break my faith.
You know me dutiful; therefore, dear sir,
Let me not shame respect; but give me leave
To take that course by your consent and voi

Which you do here forbid me, royal Priam.
Cas. O Priam, yield not to him!
And. Do not, dear father.
Hect. Andromache, I am offended with you:
Upon the love you bear me, get you in.
[*Exit Andromache.*
Tro. This foolish, dreaming, superstitious girl
Makes all these bodements.
Cas. O, farewell, dear Hector! 80
Look, how thou diest! look, how thy eye turns pale!
Look, how thy wounds do bleed at many vents!
Hark, how Troy roars! how Hecuba cries out!
How poor Andromache shrills her dolors forth!
Behold, distraction, frenzy and amazement,
Like witless antics, one another meet,
And all cry 'Hector! Hector 's dead! O Hector!'

78. *"get you in"*; the *Destruction of Troy* continues the story thus: "In the morning Andromeda went to the king Priamus, and to the queene, and told them the verity of her vision, and prayed them with all her heart, that they would do so much at her request as to dissuade Hector, that he should not in any wise that day go to the battle. It happened that the day was faire and clear, and the Trojans armed them, and Troylus issued first into the battle; after him Eneas. And the king Priamus sent to Hector, that he should keepe him well that day from going to battle. Wherefore Hector was angry, and said to his wife many reproachful words, as that he knew well that this commandment came by her request: yet, notwithstanding the forbidding, he armed him. At this instant came the queene Hecuba, and the queene Helen, and the sisters of Hector, and kneeled down presently before his feet, and prayed him with weeping tears that he would do off his harness, and come with them into the hall: but never would he do it for their prayers, but descended from the palace, and tooke his horse, and would have gone to battle. But at the request of Andromeda the king Priamus came running anon, and tooke him by the bridle, and said to him so many things of one and other, that he made him to return, but in no wise would he be made to unarm him."—H. N. H.

Tro. Away! away!

Cas. Farewell: yet, soft! Hector, I take my leav
Thou dost thyself and all our Troy deceive.
[*Ea*

Hect. You are amazed, my liege, at her exclai
Go in and cheer the town: we 'll forth and fig
Do deeds worth praise and tell you them
night.

Pri. Farewell: the gods with safety stand abo
thee!

[*Exeunt, severally Priam and Hector. Alaru*

Tro. They are at it, hark! Proud Diomed, belie
I come to lose my arm, or win my sleeve.

Enter Pandarus.

Pan. Do you hear, my lord? do you hear?

Tro. What now?

Pan. Here 's a letter come from yond poor girl.

Tro. Let me read.

Pan. A whoreson tisick, a whoreson rascally
tisick so troubles me, and the foolish for-
tune of this girl; and what one thing,
what another, that I shall leave you one o'
these days: and I have a rheum in mine eyes
too, and such an ache in my bones that, un-
less a man were cursed, I cannot tell what to
think on 't. What says she there?

Tro. Words, words, mere words, no matter fr
the heart;
The effect doth operate another way.
[*Tearing the lett*

106. *"unless a man were cursed"; i. e.* unless it be the result
curse upon me.—C. H. H.

Go, wind, to wind, there turn and change together.
My love with words and errors still she feeds,
But edifies another with her deeds.

[*Exeunt severally.*

Scene IV

The field between Troy and the Grecian camp.

Alarums. Excursions. Enter Thersites.

Ther. Now they are clapper-clawing one another; I 'll go look on. That dissembling abominable varlet, Diomed, has got that same scurvy doting foolish young knave's sleeve of Troy there in his helm: I would fain see them meet; that that same young Trojan ass, that loves the whore there, might send that Greekish whoremasterly villain, with the sleeve, back to the dissembling luxurious drab, of a sleeveless errand. O' the t'other side, the policy of those crafty swearing rascals, that stale old mouse-eaten dry cheese, Nestor, and that same dog-fox, Ulysses, is not proved worth a blackberry. They set me up in policy that mongrel cur,

112. The Folio here inserts:—

"Pand. *Why, but heare you?*
Troy. *Hence brother lackie; ignomie and shame*
Pursue thy life, and live aye with thy name."

Cf. Sc. x.—I. G.

1. "*clapper-clawing*"; handling.—C. H. H.

Ajax, against that dog of as bad a kind, Achilles: and now is the cur Ajax prouder than the cur Achilles, and will not arm today; whereupon the Grecians begin to proclaim barbarism, and policy grows into an ill opinion.

Enter Diomedes and Troilus.

Soft! here comes sleeve, and t'other.

Tro. Fly not, for shouldst thou take the river Sty
I would swim after.

Dio. Thou dost miscall retire:
I do not fly; but advantageous care
Withdrew me from the odds of multitude:
Have at thee!

Ther. Hold thy whore, Grecian! Now for thy
whore, Trojan! Now the sleeve, now the
sleeve!

[*Exeunt Troilus and Diomedes, fighti*

Enter Hector.

Hect. What art thou, Greek? art thou for Hecto
match?
Art thou of blood and honor?

Ther. No, no: I am a rascal; a scurvy railing
knave; a very filthy rogue.

19. *"proclaim barbarism";* to set up the authority of ignora
and to declare that they will be governed by policy no long
H. N. H.

25. *"advantageous care";* concern to secure a favorable pos
for fighting.—C. H. H.

31. *"art thou of blood";* this is an idea taken from the an
books of romantic chivalry, and even from the usage of the P
age. A person of superior birth may not be challenged by

Hect. I do believe thee. Live. [*Exit.*

Ther. God-a-mercy, that thou wilt believe me; but a plague break thy neck for frighting me! What's become of the wenching rogues? I think they have swallowed one another: I would laugh at that miracle: yet in a sort lechery eats itself. I 'll seek them. [*Exit.*

Scene V

Another part of the field.

Enter Diomedes and Servant.

Dio. Go, go, my servant, take thou Troilus' horse;
Present the fair steed to my lady Cressid:
Fellow, commend my service to her beauty;
Tell her I have chastised the amorous Trojan,
And am her knight by proof.

Ser. I go, my lord. [*Exit.*

inferior; or, if challenged, might refuse combat. Alluding to this circumstance, Cleopatra says,—

> "These hands do lack nobility, that they strike
> A meaner than myself."

And in Melvil's *Memoirs:* "The laird of Grange offered to fight Bothwell, who answered that he was neither earl nor lord, but a baron; and so was not his equal. The like answer made he to Tullibardine. Then my Lord Lindsay offered to fight him, which he could not well refuse; but his heart failed him, and he grew cold on the business."—H. N. H.

5. *"knight by proof";* Caxton's *History* gives the matter thus: "And of the partie of the Trojans came the king Ademon that jousted against Menelaus, and smote him, and hurt him in the face: and he and Troylus tooke him, and had led him away, if Diomedes had not come the sooner with a great companie of knights, and fought with Troylus at his coming, and smote him downe, and tooke

Enter Agamemnon.

Agam. Renew, renew! The fierce Polydamas
Hath beat down Menon: bastard Margarelon
Hath Doreus prisoner,
And stands colossus-wise, waving his beam,
Upon the pashed corses of the kings
Epistrophus and Cedius: Polyxenes is slain;
Amphimachus and Thoas deadly hurt;
Patroclus ta'en or slain; and Palamedes
Sore hurt and bruised: the dreadful sagittary
Appals our numbers: haste we, Diomed,
To reinforcements, or we perish all.

Enter Nestor.

Nest. Go, bear Patroclus' body to Achilles,
And bid the snail-paced Ajax arm for shame.
There is a thousand Hectors in the field:
Now here he fights on Galathe his horse,
And there lacks work; anon he 's there afoot,
And there they fly or die, like scaled sculls
Before the belching whale; then is he yonder,
And there the strawy Greeks, ripe for his edg
Fall down before him, like the mower's swath
Here, there and every where he leaves and tak
Dexterity so obeying appetite

his horse, and sent it to Briseyda, and did cause to say to her
his servant, that it was Troyluses horse, her love, and that he h
conquered him by his promise, and prayed her from thenceforth t
she would hold him for her love."—H. N. H.

20. *"on Galathe his horse";* so in Caxton's *History:* "Then, wh
Hector was richly arraied, and armed with good harnesse and su
he mounted upon his horse named *Galathe,* that was one of the m
great and strongest horses of the world."—H. N. H.

That what he will he does, and does so much
That proof is call'd impossibility.

Enter Ulysses.

Ulyss. O, courage, courage, princes! great Achilles
Is arming, weeping, cursing, vowing vengeance:
Patroclus' wounds have roused his drowsy blood,
Together with his mangled Myrmidons,
That noseless, handless, hack'd and chipp'd, come to him,
Crying on Hector. Ajax hath lost a friend,
And foams at mouth, and he is arm'd, and at it,
Roaring for Troilus; who hath done to-day
Mad and fantastic execution,
Engaging and redeeming of himself,
With such a careless force and forceless care,
As if that luck, in very spite of cunning,
Bade him win all.

Enter Ajax.

Ajax. Troilus! thou coward Troilus! [*Exit.*

Dio. Aye, there, there.

Nest. So, so, we draw together.

Enter Achilles.

Achil. Where is this Hector?
Come, come, thou boy-queller, show thy face:
Know what it is to meet Achilles angry:

44. "*we draw together*"; this remark seems to be made in consequence of the return of Ajax to the field; he having lately refused to coöperate or *draw together* with the Greeks.—H. N. H.

Hector! where 's Hector; I will none but Hector. [*Exeu*

Scene VI

Another part of the field.

Enter Ajax.

Ajax. Troilus, thou coward Troilus, show t head!

Enter Diomedes.

Dio. Troilus, I say! where 's Troilus?
Ajax. What wouldst th
Dio. I would correct him.
Ajax. Were I the general, thou shouldst have office
Ere that correction. Troilus, I say! wh Troilus!

Enter Troilus.

Tro. O traitor Diomed! Turn thy false face, t traitor,
And pay thy life thou owest me for my ho
Dio. Ha, art thou there?
Ajax. I 'll fight with him alone: stand, Diomed
Dio. He is my prize; I will not look upon.
Tro. Come both, you cogging Greeks; have at both! [*Exeunt, fighti*

Enter Hector.

Hect. Yea, Troilus? O, well fought, my young brother!

Enter Achilles.

Achil. Now do I see thee; ha! have at thee, Hector!
Hect. Pause, if thou wilt.
Achil. I do disdain thy courtesy, proud Trojan:
Be happy that my arms are out of use:
My rest and negligence befriends thee now,
But thou anon shalt hear of me again;
Till when, go seek thy fortune. [*Exit.*
Hect. Fare thee well:
I would have been much more a fresher man,
Had I expected thee.

Re-enter Troilus.

How now, my brother!
Tro. Ajax hath ta'en Æneas: shall it be?
No, by the flame of yonder glorious heaven,
He shall not carry him; I 'll be ta'en too,
Or bring him off. Fate, hear me what I say!
I reck not though I end my life to-day. [*Exit.*

Enter one in sumptuous armor.

Hect. Stand, stand, thou Greek; thou art a goodly mark.
No? wilt thou not? I like thy armor well;
I 'll frush it, and unlock the rivets all,
But I 'll be master of it. Wilt thou not, beast, abide?
Why then, fly on, I 'll hunt thee for thy hide.
[*Exeunt.*

Scene VII

Another part of the field.

Enter Achilles, with Myrmidons.

Achil. Come here about me, you my Myrmidons:
Mark what I say. Attend me where I whe
Strike not a stroke, but keep yourselves
breath:
And when I have the bloody Hector found,
Empale him with your weapons round about;
In fellest manner execute your aims.
Follow me, sirs, and my proceedings eye:
It is decreed Hector the great must d
[*Exeu*

Enter Menelaus and Paris, fighting: then Thersites.

Ther. The cuckold and the cuckold-maker are at
Now, bull! now, dog! 'loo, Paris, 'loo! now
my double-henned sparrow! 'loo, Paris, loo!
The bull has the game: ware horns, ho!
[*Exeunt Paris and Menela*

Enter Margarelon.

Mar. Turn, slave, and fight.
Ther. What art thou?
Mar. A bastard son of Priam's.
Ther. I am a bastard too; I love bastards: I am

6. "*aims*"; so Capell; Q., F. 2, "*armes*"; F. 1, "*arme*"; Ff. "*arms.*"—I. G.

a bastard begot, bastard instructed, bastard in mind, bastard in valor, in every thing illegitimate. One bear will not bite another, and wherefore should one bastard? Take heed, the quarrel 's most ominous to us: if the son of a whore fight for a whore, he tempts judgment: farewell, bastard. [*Exit.*

Mar. The devil take thee, coward! [*Exit.*

Scene VIII

Another part of the field.

Enter Hector.

Hect. Most putrefied core, so fair without,
Thy goodly armor thus hath cost thy life.

28. *"bastard,"* in ancient times, was not a disreputable appellation. See *1 Henry VI,* Act I, sc. ii.—H. N. H.

1. Of course, this "most putrefied core" is the "one in sumptuous armour," at the close of scene v. The incident was taken from Caxton's *History:* "When Achilles saw that Hector slew thus the nobles of Greece, and so many other that it was marvel to behold, he thought that if Hector were not slain the Grecks would never have victory. And forasmuch as he had slain many kings and princes, he ran upon him marvellously; but Hector cast to him a dart fiercely, and made him a wound in his thigh; and then Achilles issued out of the battle, and did bind up his wound, and took a great spear in purpose to slay Hector, if he might meet him. Among all these things Hector had taken a very noble baron of Greece, that was quaintly and richly armed, and, for to lead him out of the host at his ease, had cast his shield behind him at his back, and had left his breast discovered; and as he was in this point, and took none heed of Achilles, he came privily unto him, and thrust his spear within his body, and Hector fell down dead to the ground."—H. N. H.

Now is my day's work done; I 'll take goo
breath:
Rest, sword; thou hast thy fill of blood an
death.
[*Puts off his helmet and hangs his shield behir*
him.

Enter Achilles and Myrmidons.

Achil. Look, Hector, how the sun begins to set;
How ugly night comes breathing at his heel
Even with the vail and darking of the sun,
To close the day up, Hector's life is done.
Hect. I am unarm'd; forego this vantage, Gree
Achil. Strike, fellows, strike; this is the man I see
[*Hector fal*
So, Ilion, fall thou next! now, Troy, sink dow
Here lies thy heart, thy sinews, and thy bone.
On, Myrmidons; and cry you all amain,
'Achilles hath the mighty Hector slain.'
[*A retreat sounde*
Hark! a retire upon our Grecian part.
Myr. The Trojan trumpets sound the like, my lor
Achil. The dragon wing of night o'erspreads t
earth,
And stickler-like the armies separates.
My half-supp'd sword that frankly would ha
fed,
Pleased with this dainty bait, thus goes to be
[*Sheathes his swor*
Come, tie his body to my horse's tail;
Along the field I will the Trojan trail.
[*Exeunt. A retreat sounde*

Scene IX

Another part of the field.

Enter Agamemnon, Ajax, Menelaus, Nestor, Diomedes, and the rest, marching. Shouts within.

Agam. Hark! hark! what shout is that?
Nest. Peace, drums!
[*Within*] 'Achilles! Achilles! Hector's slain! Achilles!'
Dio. The brute is, Hector's slain, and by Achilles.
Ajax. If it be so, yet bragless let it be;
Great Hector was a man as good as he.
Agam. March patiently along: let one be sent
To pray Achilles see us at our tent.
If in his death the gods have us befriended,
Great Troy is ours, and our sharp wars are ended. [*Exeunt, marching.*

Scene X

Another part of the field.

Enter Æneas, Paris, Antenor, and Deiphobus.

Æne. Stand, ho! yet are we masters of the field:
Never go home; here starve we out the night.

Enter Troilus.

Tro. Hector is slain.

All. Hector! The gods forbid!
Tro. He 's dead; and at the murderer's horse's tai
In beastly sort dragg'd through the shamefu
field.
Frown on, you heavens, effect your rage wit
speed!
Sit, gods, upon your thrones, and smile at Troy
I say, at once let your brief plagues be mercy,
And linger not our sure destructions on!
Æne. My lord, you do discomfort all the host. 1
Tro. You understand me not that tell me so;
I do not speak of flight, of fear, of death,
But dare all imminence that gods and men
Address their dangers in. Hector is gone:
Who shall tell Priam so, or Hecuba?
Let him that will a screech-owl aye be call'd,
Go in to Troy, and say there 'Hector 's dead:'
There is a word will Priam turn to stone,
Make wells and Niobes of the maids and wive
Cold statues of the youth, and, in a word, 2
Scare Troy out of itself. But march away:
Hector is dead; there is no more to say.
Stay yet. You vile abominable tents,
Thus proudly pight upon our Phrygian plain
Let Titan rise as early as he dare,
I 'll through and through you! and, thou grea
sized coward,
No space of earth shall sunder our two hates:
I 'll haunt thee like a wicked conscience still,
That moldeth goblins swift as frenzy's thought
Strike a free march to Troy! with comfort g

9. *"linger on"*; protract.—C. H. H.

Hope of revenge shall hide our inward woe.
[*Exeunt Æneas and Trojans.*

As Troilus is going out, enter, from the other side, Pandarus.

Pan. But hear you, hear you!

Tro. Hence, broker-lackey! ignomy and shame
Pursue thy life, and live aye with thy name!
[*Exit.*

Pan. A goodly medicine for my aching bones! O world! world! world! thus is the poor agent despised! O traitors and bawds, how earnestly are you set a-work, and how ill requited! why should our endeavor be so loved and the performance so loathed? what verse for it? what instance for it? Let me see:

Full merrily the humble-bee doth sing,
Till he hath lost his honey and his sting;
And being once subdued in armed tail,
Sweet honey and sweet notes together fail.

Good traders in the flesh, set this in your painted cloths:

As many as be here of Pandar's hall,
Your eyes, half out, weep out at Pandar's fall;
Or if you cannot weep, yet give some groans,

33. *"broker-lackey"; broker* anciently signified a bawd of either sex. So in *King John:* "This bawd, *this broker,* this all changing word." —H. N. H.

Though not for me, yet for your aching bon
Brethren and sisters of the hold-door trade,
Some two months hence my will shall here
made:
It should be now, but that my fear is this,
Some galled goose of Winchester would hiss:
Till then I 'll sweat and seek about for eases,
And at that time bequeath you my diseases.
[*Ex*

GLOSSARY

By Israel Gollancz, M.A.

A', he; I. ii. 221.

Abject in regard, held in little estimation; (Q., *"obiect"*); III. iii. 128.

Abruption, breaking off; III. ii. 72.

Adamant, the loadstone; III. ii. 195.

Addition, title; II. iii. 263.

Additions, virtues, characteristic qualities; I. ii. 20.

Addle, used with play on "idle"; I. ii. 145.

Address, prepare; IV. iv. 148.

Advertised, informed; II. ii. 211.

Afeard, afraid; IV. iv. 84.

Affection, passion, lust; II. ii. 177.

Affined, related, joined by affinity; I. iii. 25.

Affronted, encountered, matched; III. ii. 182.

Against, just before, in expectation of; I. ii. 190.

Albeit, although; III. ii. 150.

Allow, acknowledge; III. ii. 104.

Allowance, acknowledgment; I. iii. 377.

An, if, as if; "an 'twere," like, just as; (Qq., Ff., *"and"*); I. i. 82.

Anchises, the father of Æneas; IV. i. 21.

Antics, buffoons; V. iii. 86.

Appear it, let it appear; III. iii. 3.

Appertainments, dignity appertaining to us; (Q., *"appertainings"*); II. iii. 92.

Apply, explain, interpret; I. iii. 32.

Appointment, equipment; IV. v. 1.

Apprehensions, conception, perception; II. iii. 130.

Approve, prove; III. ii. 190.

Aquilon, the North Wind; IV. v. 9.

Argument, subject of a play; Prol. 25.

Argus, the fabulous monster with a hundred eyes; I. ii. 31.

Ariachne's, Arachne's; *i. e.*, the spider's (Ff., *"Ariachnes"*; Q., *"Ariachnas"*; Pope, *"slight Arachne's"*; Capell, *"is Arachnes"*; Steevens' conj. *"Ariadne's* or *Arachnea's"*); V. ii. 152.

Artist, scholar; I. iii. 24.

As, equal to, as good as; III. ii. 57; as if; III. iii. 167.

Aspects, influence; I. iii. 92.

Assinego, ass; (Q., Ff., *"Asinico"*; Singer conj. *"asnico"*); II. i. 49.

Assubjugate, bring into subjection, debase; II. iii. 202.

Attach'd, "be a. with," have a feeling of; V. ii. 161.

Attaint, taint, stain; I. ii. 26.

Attest, testimony; V. ii. 122.

——, call to witness; II. ii. 132.

Attribute, reputation; II. iii. 131.

Attributive, ascribing excellent qualities; (Ff., *"inclineable"*); II. ii. 58.

Barks, ships; Prol. 12.

Battle, army; III. ii. 29.

Beam, heavy lance; V. v. 9.

Beastly, like a beast; V. x. 5.

Beaver, here helmet; properly, the front of the helmet; I. iii. 296.

Beef-witted, with no more wit than an ox; (Grey conj. *"half-witted"*); II. i. 14.

Benumbed, deprived of sensation, insensible; II. ii. 179.

Bestowing, functions; III. ii. 39.

Better, used quibblingly = a better man; III. i. 13.

Better; "were b.", had better; I. iii. 370.

Bias, originally a term in the game of bowls; here, out of a straight line, awry; I. iii. 15.

Bias cheek, "as the bowl on the biased side"; IV. v. 8.

Bias-drawing, turning awry; IV. v. 169.

Bi-fold, two-fold, double; (Collier MS., *"by foole"*); V. ii. 144.

Black-a-moor, negress; I. i. 82.

Blank of danger, unknown danger; blank = a charter, to which one sets his seal or signature before it is filled up; III. iii. 231.

Blench, start, flinch; I. i. 28.

Blench from, fly off from, be inconstant to; II. ii. 68.

Bless, preserve; II. iii. 34.

Blood, passions, natural propensities; II. iii. 36.

Blown up, grown up; (Cap conj. *"grown up"*); I. iii. 3

Bob, cheat, trick; III. i. 74.

Bobbed, thumped; II. i. 77.

Bode, forebode, be ominous; ii. 191.

Bodements, presages; V. iii.

Bolting, sifting; I. i. 18.

Boot, something into, the bl gain, advantage; IV. v. 40.

——, "to b.", into the barga I. ii. 261.

Boreas, the north wind; I. iii.

Bought and sold, made a f of; II. i. 51.

Boy-queller, boy-killer; V. 45.

Brave, fine, splendid; Prol. 15

Brave, defying, bravado; IV. 139.

Bravely, admirably; I. ii. 197.

Brawn, arm; (Q., *"braunes"* I. iii. 297.

Breath, breathing, exercise; iii. 127.

Breese, gadfly; (Q., *"Bryze"*; 1, *"Brieze"*; Ff. 2, 3, *"Brize"*); I. iii. 48.

Briareus, the fabulous gia who was supposed to have hundred hands; I. ii. 31.

Bring; "be with you to b.", idiomatic expression = "to bri as good as I get" (give six f your half-dozen); I. ii. 309.

——, take; IV. v. 53.

——, conduct; IV. v. 286.

Broad, wide; (so Q.; Ff. re *"lowd"* and *"loud"*); I. iii.

——, puffed with pride; I. 190.

Broils; "b. in loud applaus "basks in the sunshine of a plause, even to broilin (Schmidt); I. iii. 379.

Broken, interrupted; IV. iv.

Broken music; "some instruments, such as viols, violins, flutes, etc., were formerly made in sets of four, which when played together formed a "consort." If one or more instruments of one set were substituted for the corresponding ones of another set, the result was no longer a "consort," but "broken music" (Chapell); III. i. 52.

Brooch, *v.* Notes; II. i. 128.

Brotherhoods, associations, corporations; I. iii. 104.

Bruit, rumor; V. ix. 4.

Brushes, hurts; V. iii. 34.

Buss, kiss; IV. v. 220.

By God's lid = by God's eye, an oath; I. ii. 228.

Caduceus, Mercury's rod; II. iii. 15.

Can = can do; II. ii. 135.

Cancer, the zodiacal sign of the summer solstice; II. iii. 212.

Capable; "more c.", abler; III. iii. 315.

Capocchia, "a fabricated feminine form of the Italian word *'capocchio,'* which means a dolt, a simpleton, a fool" (Clarke); (Ff. Q., *"chipochia"*; Collier *capocchio"*); IV. ii. 34.

Captive, conquered; V. iii. 40.

Carry, carry off, bear off; V. vi. 24.

Catlings, strings of catgut; III. iii. 311.

Center, earth; I. iii. 85.

Chafe thee, become angry; IV. v. 260.

Chance, chances it; III. i. 150.

Changeful, inconstant; IV. iv. 99.

Change of, exchange for; III. iii. 27.

Chapmen, buyers; IV. i. 75.

Characterless, unrecorded; III. ii. 204.

Characters, figures; I. iii. 325.

Charge, expense; IV. i. 57.

——, "on c.", on compulsion, by your orders; IV. iv. 135.

Charon, the ferryman who rowed the souls of the departed over the river Styx; III. ii. 11.

Circumstance, details of argument; III. iii. 114.

Clamors, noises, sounds; I. i. 95.

Cliff, clef or key; a musical term; V. ii. 11.

Clotpoles, blockheads; II. i. 130.

Cloud; "a c. in autumn," a cloud heralding bad weather; I. ii. 138.

Co-act, act, play together; V. ii. 118.

Cobloaf, a crusty, uneven loaf with a round top to it; (Malone conj. *"Coploaf"*); II. i. 41.

Cogging, cheating, deceiving; V. vi. 11.

Cognition, perception; V. ii. 63.

Colossus-wise, like a Colossus; V. v. 9.

Compare, comparison; III. ii. 191.

Compassed, round; "c. window," bay-window; (Q., Ff., *"compast"*); I. ii. 120.

Composure, bond; (Ff., *"counsel that"*); II. iii. 114.

Con, learn by heart; (Q., *"cunne"*); II. i. 18.

Condition, on condition, even though; I. ii. 81.

Conduce, is joined, brought together; (Rowe, *"commence"*); V. ii. 147.

CONJURE; "I cannot c.", I cannot raise up spirits; V. ii. 125.
CONSTRINGED, contracted, cramped; V. ii. 173.
CONVINCE, convict, prove guilty; II. ii. 130.
CONVIVE WE, we will feast; IV. v. 272.
CONVOY, conveyance; I. i. 110.
COPED, encountered; I. ii. 35.
CORE, ulcer; II. i. 7.
CORMORANT, ravenous; (F. 1, *"cormorant"*); II. ii. 6.
CORSE, corpse, body; II. iii. 38.
COUNTERS, round pieces of metal used in counting; II. ii. 28.
COUSIN, niece; (a title given to any kinsman and kinswoman); I. ii. 45.
CREEP IN, steal secretly into; III. iii. 134.
CRITICS, censurers, carpers; V. ii. 131.
CROWNETS, coronets; Prol. 6.
CRUSHED INTO, pressed into, mixed with; (Warburton, *"crusted into"*); I. ii. 24.
CUNNING, powerful; III. ii. 148.
CURIOUS, causing care; III. ii. 72.

DAPHNE, the nymph beloved by Apollo, who fleeing from his pursuit was changed into a laurel tree; I. i. 104.
DARKING, darkening, growing dark; V. viii. 7.
DATE, dates were commonly used in pastry in Shakespeare's time; I. ii. 282.
DAWS, jackdaws; I. ii. 267.
DAYS, "a whole week by d.", every day for a whole week; IV. i. 9.
DEAR, earnest; V. iii. 9.
DEATH-TOKENS, "the spots which indicate the approaching death of persons infected with t plague"; II. iii. 193.
DEBONAIR, gentle, meek; I. 235.
DECEPTIOUS, delusive; V. ii. 14
DECLINE, run through in deta II. iii. 59.
——, fall; IV. v. 189.
DECLINED, fallen; IV. v. 189.
DEEM, thought; IV. iv. 61.
DEJECT, dejected; II. ii. 50.
DEPRAVATION, detraction; V. 132.
DEPUTATION, power deputed thee; I. iii. 152.
DERACINATE, uproot; I. iii. 99.
DERIVE, deduce logically; II. i 70.
DESTINY, fate; ["laboring fo destiny"="the vicegerent Fate" (Malone)]; IV. v. 18
DEXTER, right; IV. v. 128.
DIANA'S WAITING-WOMEN, *i. e.* th stars; V. ii. 91.
DIMINUTIVES, insignificant things V. i. 39.
DIRECTIVE, able to be directed I. iii. 356.
DISCOURSE, reasoning; V. ii. 14
DISCOVER'D, revealed, disclosed; iii. 138.
DISCOVERIES, (?) monstrositi (Hanmer, *"debaucheries"* Singer (Ed. 2), *"discoverers"* Collier MS. *"discolorers"*); V i. 28.
DISMES, tenths; II. ii. 19.
DISORB'D, unsphered; (Q., *"di orbd"*); II. ii. 46.
DISPOSE, disposition; II. iii. 18
DISPOSER, one who can bring a other to do anything (or pe haps = entertainer); III. i. 9
DISTAINS, stains, taints; I. i 241.
DISTASTE, dislike; II. ii. 66.

Distaste, make distasteful; II. ii. 123.

Distasted, made distasteful; IV. iv. 50.

Distraction, despair, madness; V. ii. 41.

Dividable, dividend; I. iii. 105.

Double-henned, "perhaps, with a double hen, *i. e.* with a female married to two cocks, and thus false to both" (Schmidt); V. vii. 11.

Draught-oxen, oxen used to draw a cart or plow; (Ff., *"draft-oxen"*); II. i. 118.

Drave, urged on; III. iii. 190.

Dress'd, addressed, prepared; I. iii. 166.

Dwells, depends on; I. iii. 336.

Edge, sword; V. v. 24.

Eld, old age; (Q., *"elders"*; Ff. *"old"*); II. ii. 104.

Elements; "the two moist e.", *i. e.*, water and air; I. iii. 41.

Embracement, embracing; IV. v. 148.

Embrasures, embraces; IV. iv. 39.

Emulation, envy, jealousy; II. ii. 212.

Emulous, envious; (Ff. 1, 2, *"emulations"*; Ff. 3, 4, *emulatious"*); II. iii. 85.

Encounterers, people who meet others half-way; IV. v. 58.

End, kill, destroy; I. ii. 85.

Engine, instrument; II. iii. 149.

Engineer, pioneer; II. iii. 9.

Enter, to enter; II. iii. 203.

Entreat, treat; IV. iv. 115.

——, invite; IV. v. 274.

Envy, malice; III. ii. 110.

Errant, deviating; I. iii. 9.

Errors, deceptions; V. iii. 111.

Exact; "grace exact"; v. note; I. iii. 180.

Exasperate = exasperated; V. i. 34.

Excitements, incitements; I. iii. 182.

Exclaim, outcry; V. iii. 91.

Execute, practise, use; V. vii. 6.

Execution, working; I. iii. 210.

Expect, expectation; I. iii. 70.

Expectance, = expectation; IV. v. 146.

Expressure, expression; III. iii. 204.

Extremes, extremity; IV. ii. 111.

Extremity; "the edge of all e.", to the uttermost; IV. v. 68.

Faction, union; II. iii. 113.

——, take sides in the quarrel; III. iii. 190.

Fail, let fail; V. i. 48.

Fair, well; IV. iv. 115.

Fall, let fall; I. iii. 379.

Fancy, love; IV. iv. 27.

——, love (verb); V. ii. 165.

Fat, nourish; II. ii. 48.

Favor, countenance, face; I. ii. 101.

Fee farm, "of a duration that has no bounds; a fee-farm being a grant of lands in fee, that is for ever, reserving a certain rent" (Malone); III. ii. 54.

Fell, fierce, savage; IV. v. 269.

Fills, shafts of a carriage; III. ii. 48.

Finch-egg, a term of contempt; V. i. 41.

Fitchew, polecat; V. i. 68.

Fits, the divisions of a song or tune; (perhaps = "when the humor takes you"); III. i. 61.

Five-finger-tied, tied with all

the fingers of the hand; V. ii. 157.

FIXTURE, stability; I. iii. 101.

FLAT TAMED, stale, insipid; IV. i. 62.

FLED, have fled; (Pope, *"get"*; Capell, *"flee"*; Keightley conj. *"have fled"*); I. iii. 51.

FLEXURE, bending; (Ff., *"flight"*); II. iii. 121.

FLOOD, ocean, sea; I. i. 108.

——, "in f.", in full flow; I. iii. 300.

FLOW TO, hasten towards; (Johnson conj. *"show too"*); V. ii. 41.

FONDER, more foolish; I. i. 10.

FOR, against; I. ii. 293.

——, because; V. iii. 21.

FORCE, power, might; IV. i. 18.

——, stuff; II. iii. 239.

FORCED, stuffed; V. i. 65.

FORTHRIGHT, straight path; III. iii. 158.

FRACTION, discord; II. iii. 112.

FRAUGHTAGE, freight, cargo; Prol. 13.

FRAYED WITH, frightened by; (Q., Ff., *"fraid"*); III. ii. 34.

FREE, generous, noble-minded; IV. v. 139.

FRIEND, befriend, favor; I. ii. 85.

FRIGHTING, frightening; V. iv. 36.

FRUSH, bruise, batter; V. vi. 29.

FULFILLING, filling full; Prol. 18.

FULL; "in the f.", in full company, all together; IV. v. 272.

FUSTY, mouldy; I. iii. 161.

GAGING, engaging, binding; V. i. 46.

GAIT, walk; IV. v. 14.

GALLANTRY, gallants; III. i. 148.

GEAR, matter, affair; I. i. 6.

GENERALS, collective qualities; I. iii. 180.

GENIUS, the spirit supposed direct the actions of man; iv. 52.

GLOZED, used mere words; III 165.

GOD-A-MERCY, used in the sens Gramercy, many thanks; V 35.

GOOSE OF WINCHESTER, strump (the houses of ill-fame in L don were under the juris tion of the Bishop of Winch ter); V. x. 55.

GORED, hurt, wounded; III. 228.

GORGET, throat armor; I. iii.

GRACIOUS, holy; II. ii. 125.

GRATED, ground; III. ii. 204.

GREAT MORNING, broad day; iii. 1.

GREEKISH, Greek; III. iii. 21

GREEKISH, "all the G. ears," the ears of all the Greeks iii. 67.

GROSSNESS, bulk; I. iii. 325.

HAIR, grain; "against the h against the grain; I. ii. 28.

HALE, drag; IV. v. 6.

HAMSTRING, tendon of the kn joint; I. iii. 154.

HARDIMENT, hardihood; IV. v.

HARE, timid; (Ff., *"hard"*); ii. 48.

HATCH'D, engraved; "h. in silv probably = silver-haired; I. 65.

HATEFUL, full of hate; IV. i.

HAVE AT THEE, be warned; V. 27.

HAVING, possessions, end ments; III. iii. 97.

HEART; "from h. of very from my heart's core; IV 171.

HEAVING, swelling, resentful; II. ii. 196.

HEDGE ASIDE, creep along by the hedge; (Q., *"turne"*; Collier, *"edge"*); III. iii. 158.

HIM, himself; I. ii. 303.

HIS, its; I. iii. 210.

HIS,—'s; "Mars his idiot"= Mars's idiot; II. i. 58.

HOLD, regard as, look upon as; II. iii. 205.

HOLDING, keeping; (Q., *"keeping"*); II. ii. 52.

HONESTY, chastity; I. ii. 288.

HOT, rash; V. iii. 16.

HOWEVER, although; I. iii. 322.

HOY-DAY, an exclamation; V. i. 74.

HULKS, large, heavy ships; (Ff., *"bulkes"*); II. iii. 282.

HUMOROUS, capricious; II. iii. 144.

HUMORS, caprices; I. ii. 23.

HUNG, made linger; IV. v. 188.

HURRICANO, water-spout; V. ii. 172.

HURT, do harm; V. iii. 20.

HUSBANDRY, thrift; I. ii. 7.

HYPERION, the sun-god, Phœbus Apollo; II. iii. 213.

IDLE, used with play on "addle"; I. ii. 146.

——, useless; V. i. 35.

IGNOMY, ignominy; (Q., *"ignomyny"*); V. x. 33.

ILION, Troy; (Q., Ff. 1, 2, *"Illion"*); II. ii. 109.

IMMATERIAL, worthless; V. i. 35.

IMMURES, walls; (F. 1, *"emures"*); Prol. 8.

IMPAIR, unsuitable, inappropriate; (Q., *"impare"*; Capell, *"impar"*; Johnson conj. *"impure"*); IV. v. 103.

IMPERIOUS, imperial; IV. v. 172.

IMPOSITION, injunction, the task imposed; III. ii. 90.

IMPRESSURE, impression; IV. v. 131.

IMPUTATION, reputation; I. iii. 339.

IN, in the estimation of; II. ii. 56.

——, within, internally, mentally; III. iii. 97.

INCHES; "even to his i.", most thoroughly, exactly; IV. v. 111.

INCLUDES, ends, comes to an end; (Q., *"include"*); I. iii. 119.

INDRENCH'D, immersed; (Rowe, *"intrench'd"*); I. i. 52.

INFECT, infected; I. iii. 187.

INFINITE, infinity, immense greatness; II. ii. 29.

INSEPARATE, indivisible; V. ii. 148.

INSISTURE, persistency, constancy; I. iii. 87.

INSTANCE, proof; V. ii. 153, 155.

INSTANT; "take the i. way," serve the present time; III. iii. 153.

JOVE'S ACCORD, *i. e.* with Jove's accord, assent; I. iii. 238.

KEEP, lodge, dwell; IV. v. 278.

KEN, know; IV. v. 14.

LAST, at last, in the end; I. iii. 124.

LAVOLT, *i. e.* the *lavota*, a lively dance; IV. iv. 88.

LAZARS, lepers; II. iii. 39.

LEARN, teach, tell; II. i. 22.

LEATHER JERKIN, a short leathern coat; III. iii. 269.

LEAVENING, the admixing of sour dough; I. i. 20.

LEAVE TO SEE, give up seeing; V. i. 106.

LET BLOOD, bleed; II. iii. 229.

LIBYA; "the banks of L.", the African desert; I. iii. 328.
LIE, you lie; III. iii. 162.
LIEF, willingly; I. ii. 113.
LIFTER, cheat, thief; (used quibblingly); I. ii. 128.
LIGHT, quickly; (Q., F. 1, *"harnest lyte"*; Ff. 2, 3, 4, *"harnest light"*; Theobald, *"harnessdight"*); I. ii. 8.
LIKE, likely; III. iii. 42.
LIKE AS, as if; I. ii. 7.
LIKES NOT YOU, does not please; (Ff., *"likes not me"*); V. ii. 103.
LIME-KILNS I' THE PALM, *i. e.* gouty lumps (chalk-stones) in the hand; V. i. 25.
LOOK UPON, be a spectator; V. vi. 10.
LOVER; "your l.", one who loves you; III. iii. 214.
LUNES, mad freaks; (Ff., *"lines"*; Q., *"course, and time"*); II. iii. 145.
LUST, pleasure; IV. iv. 134.
LUSTIHOOD, high spirits; II. ii. 50.
LUXURIOUS, lustful; V. iv. 9.
LUXURY, lust; V. ii. 55.

MACULATION, stain; IV. iv. 66.
MAIDEN BATTLE, unbloody combat; IV. v. 87.
MAIL, coat of mail, armor; III. iii. 152.
MAIN, general; I. iii. 373.
——, full force; II. iii. 278.
MANAGE, direction, administration; III. iii. 25.
MARK, attend, listen to; V. vii. 2.
MARS HIS HELM, Mars' helmet; (his = possessive); IV. v. 255.
MARVELOUS = marvelously, (Pope's unnecessary emendation; Q., F. 1, *"maruel's"*; Ff. 2, 3, *"marvel's"*); abbreviated form of "marvelously"; I. 150.
MASTIC, *v.* note; I. iii. 73.
MATCH, *i. e.* "I'll lay my li IV. v. 37.
MATTER, business; IV. ii. 65.
MAY, can; V. ii. 161.
MEANS NOT, = means not to I. iii. 288.
MEDICINABLE, medicinal; (Q., *"med'cinable"*); I. iii. 91.
MENDS; "she has the mends her own hands"; probabl proverbial expression = " must make the best of it" i. 69.
MERE, absolute; I. iii. 111.
MERRY GREEK, boon-compan "The Greeks were proverbi spoken of by the Roman fond of good living and potations" (Nares); I. ii.
MILL-STONES; "to weep stones" was a proverbial pression which meant "to main hard and unfeeling stone",="not to weep at I. ii. 157.
MILO, the famous Greek ath who was said to be abl carry a bull; II. iii. 263.
MIRABLE = admirable, worth admiration; IV. v. 142.
MISCARRYING, being defe killed; I. iii. 351.
MISPRIZING, undervaluing; I 74.
MOIETY, part; II. ii. 107.
MOIST, wet, damp; I. iii. 41.
MONSTRUOSITY, unnatural III. ii. 92.
MONUMENTAL, memorial; III 153.
MORAL, meaning; IV. iv. 10
MOTIVE, instrument, moving IV. v. 57.

MULTIPOTENT, almighty; IV. v. 129.

MYRMIDON; "the great m.", *i. e.* Achilles, the chief of the myrmidons; I. iii. 378.

NAIL, finger-nail; IV. v. 46.

NEGLECTION, neglect; I. iii. 127.

NICE, accurate; IV. v. 250.

NOD; "to give the nod" was a term in the game of cards called Noddy; the words meant also "a silly fellow, a fool"; I. ii. 212.

NOISE, rumor; I. ii. 12.

NOTHING, nothing is; I. iii. 239.

OBLIQUE, (?) indirect; (Hanmer *"antique"*; Warburton, *"obelisque"*); V. i. 61.

ODD; "to be o.", to be at odds; IV. v. 265.

ODDLY, unequally; I. iii. 339.

O'ER-EATEN, "eaten and begnawn on all sides"; V. ii. 160.

O'ERFALLED, inflamed; V. iii. 55.

O'ER-WRESTED, strained; (Pope's reading; Q., Ff. 1, 2, 3, *"ore-rested"*; F. 4, *"o're-rested"*; Delius' conj. *"o'er-jested"*); I. iii. 157.

OF, by; I. i. 71; II. iii. 205.

——, on; III. iii. 267.

ON, of; I. i. 71; III. iii. 311.

——, with, by; II. ii. 143.

——, in; III. ii. 29.

——, "crying on," crying out on; V. v. 35.

ONE; "'tis all one," it is all the same; I. i. 82.

OPES, opens; I. iii. 73.

OPINION, reputation; I. iii. 336; I. iii. 373.

——, self-conceit, arrogance; III. iii. 268.

OPPUGNANCY, opposition; I. iii. 111.

ORCHARD, garden; III. ii. 17.

ORGULOUS, proud, haughty; Prol. 2.

ORIFEX, orifice, aperture; V. ii. 151.

ORTS, remnants; V. ii. 158.

OVERBULK, overtower; I. iii. 320.

OWES, owns; III. iii. 99.

OYES, hear ye!; attend! the usual introduction to a proclamation; IV. v. 143.

PACE, step, degree; I. iii. 132.

PAGEANT, theatrical exhibition; III. ii. 84.

PAGEANTS, mimics; I. iii. 151.

PAINTED CLOTHS, hangings for walls; V. x. 47.

PALATING, perceiving by taste; IV. i. 59.

PALTER, trifle, shuffle; II. iii. 249.

PARADOXES, absurdities; (Johnson conj. *"parodies"*); I. iii. 184.

PARALLELS, *i. e.* parallel lines; I. iii. 168.

PARD, leopard; III. ii. 210.

PART, party, side; I. iii. 352.

PARTED; "how dearly ever p.", however richly endowed by nature; III. iii. 96.

PARTIAL, to which they are inclined; II. ii. 178.

PARTICULAR; "toucheth my p.", I am personally concerned; II. ii. 9.

PARTICULAR, personal, with play upon *general;* IV. v. 20.

PARTS, gifts, endowments; III. iii. 117.

PARTS OF NATURE, natural gifts; II. iii. 258.

PARTY, side; II. ii. 156.

PASH, strike; (Q. *"push"*); II. iii. 219.

PASHED, struck down; V. v. 10.

PASS, experience, suffer; (Collier MS. *"poise"*); II. ii. 139.

PASSED,= surpassed, beggars description; I. ii. 181.

——, used quibblingly; I. ii. 182.

PAST PROPORTION, immensity; II. ii. 29.

PATCHERY, gross and bungling hypocrisy; II. iii. 82.

PEACE, be still, be silent; I. i. 95.

PEEVISH, foolish; V. iii. 16.

PELTING, paltry; IV. v. 267.

PERDITION, destruction; V. ii. 145.

PERFORCE, of necessity; I. iii. 123.

PERFORMANCE, carrying out; II. ii. 196.

PER SE, by himself, pre-eminent; I. ii. 15.

PERSEUS' HORSE, Pegasus, the winged horse ridden by Perseus; I. iii. 42.

PERSISTIVE, patient, persevering; I. iii. 21.

PERSON, personal appearance; IV. iv. 81.

PERTLY, saucily; IV. v. 219.

PHEEZE, make to hurry, drive, beat; II. iii. 221.

PIA MATER, brain; II. i. 78.

PIECE, cask of wine; IV. i. 62.

PIGHT, pitched; V. x. 24.

PLACKET, petticoat, woman; II. iii. 24.

PLAGUE; "the p. of Greece," "alluding perhaps to the plague sent by Apollo on the Grecian army" (Johnson); II. i. 13.

PLAGUY, pestilently; (used with play upon the word "death-tokens"); II. iii. 193.

PLANTAGE, anything planted; ("plants were supposed to improve as the moon increases") (Nares); III. ii. 193.

POISED, weighed, balanced; I. iii. 339.

POLITIC REGARD, a look full meaning; perhaps, shrewd, sly; III. iii. 256.

PORPENTINE, porcupine; II. i.

PORT, gate; IV. iv. 113.

POSSESS, put you in possess inform; IV. iv. 114.

POSSESSION; "her p.", possess of her; II. ii. 152.

POWER, armed force; I. iii.

PREGNANT, ready; IV. iv. 90.

PRENOMINATE, foretell; IV. 250.

PRESENTED, represented, depict III. ii. 84.

PRESENTLY, immediately; II. 154.

PRICKS, points; I. iii. 343.

PRIMOGENITIVE, right of prim geniture; (Q., *"primogeniti* Rowe, *"primogeniture"*); I. 106.

PRIVATE SOUL, personal opini IV. v. 111.

PRODIGIOUS, portentous; V. i.

PROOF, the thing which is prov V. v. 29.

PROOF OF MORE STRENGTH, stro er proof; V. ii. 113.

PROPEND, incline; II. ii. 190.

PROPENSION, inclination; II. 133.

PROPER, handsome, comely; I. 208.

——, own; II. ii. 89.

PROPUGNATION, means of comb defense; II. ii. 136.

PROTRACTIVE, prolonged; I. iii.

PROVE = prove ourselves; III. 104.

PUN, pound, dash to pieces; II 42.

PUTTOCK, kite; V. i. 69.

QUALITY, cause, reason; IV. i.

QUALITY, "full of q.", highly accomplished; IV. iv. 78.
QUESTION, conversation, intercourse; IV. i. 11.

RANK, rankly; I. iii. 196.
RANSACK'D, stolen, carried off; II. ii. 150.
RAPE, carrying off; II. ii. 148.
RASH, urgent, hasty; (Rowe, *"harsh"*); IV. ii. 65.
RECK NOT, care not; V. vi. 26.
RECORDATION, remembrance; "to make a r. to my soul," *i. e.* to recall to mind; V. ii. 116.
RECOURSE, frequent flowing; V. iii. 55.
REIN; "in such a r.", bridles up; I. iii. 189.
REJOINDURE, joining again; IV. iv. 38.
RELATION, report, narration; III. iii. 201.
REPROOF, confutation, refutation; I. iii. 33.
REPURED, refined, purified; (Ff., *"reputed"*); III. ii. 23.
RESPECT, deliberation, reflection; II. ii. 49.
RESPECT, *i. e.* the respect due to thee; V. iii. 73.
RETIRE, retreat; V. iii. 53; V. iv. 24.
RETORT, throw back; III. iii. 101.
REVOLT, rebellion; V. ii. 146.
——, rebel; V. ii. 144.
RHEUM, cold, watering; V. iii. 105.
RIBALD, noisy; (Ingleby conj. *"rabble"*); IV. ii. 9.
RICH; "the r. shall have more," probably alluding to the Scriptural phrase, "To him that hath shall be given"; I. ii. 214.
RIGHT, exactly; I. iii. 170.
RIVE, be split; I. i. 35.
ROISTING, roistering; II. ii. 208.
ROUNDLY, plainly; III. ii. 170.
RUB ON, AND KISS THE MISTRESS, "The allusion is to *bowling*. What we now call the *Jack* seems, in Shakespeare's time, to have been termed the *mistress*. A bowl that kissed the *Jack* or *mistress* is in the most advantageous position. *Rub on* is a term at the same game" (Malone); III. ii. 53.
RUIN, overthrow, fall; V. iii. 58.
RUTH, pity; V. iii. 48.
RUTHFUL, piteous; V. iii. 48.

SACRED, consecrated (an appropriate epithet of royalty); IV. v. 134.
SAGITTARY, Centaur; V. v. 14.
SALT, bitter; I. iii. 371.
SANS, without; I. iii. 94.
SAVAGE STRANGENESS, unpolished, rude reserve; II. iii. 141.
SCAFFOLDAGE, the woodwork of the stage; (Ff. 1, 2, 3, *"Scaffolage"* Q., *"scoaffollage"*); I. iii. 156.
SCALED, having scales; V. v. 22.
SCANTLING, small portion; I. iii. 341.
SCAR, wound; I. i. 117.
SCORN, laugh to scorn, make a mock of; I. i. 117.
SCULLS, shoals; (Ff., *"sculs"*; Pope, *"shoals"*; Anon. conj. *"schools"*); V. v. 22.
SEAM, lard; II. iii. 201.
SECURE, over-confident; II. ii. 15.
SECURELY, carelessly, confidently; IV. v. 73.
SEE = see each other; IV. iv. 59.
SEEMING, show; I. iii. 157.
SEETHES, is urgent, in hot haste; III. i. 43.
SELD, seldom; IV. v. 150.

SELF-AFFECTED, self-loving; II. iii. 255.

SELF-BREATH, his own words; II. iii. 188.

SENNET, a set of notes on the cornet or trumpet; I. iii. Stage Direc.

SEQUESTERING, separating, putting aside; III. iii. 8.

SERPIGO, eruption on the skin, leprosy; II. iii. 86.

SET TO, oppose to; II. i. 96.

SEVERALLY, separately; IV. v. 274.

SEVERALS, individual qualities; I. iii. 180.

'SFOOT, a corruption of *God's foot;* II. iii. 6.

SHAME, disgrace; V. iii. 73.

SHE, woman; I. ii. 318–320.

SHENT, put to shame, reviled; II. iii. 91.

SHIPMEN, seamen, sailors; V. ii. 172.

SHOEING-HORN, "the emblem of one who is a subservient tool to the caprices of another"; V. i. 62.

SHORT-ARMED, not reaching far; (Dyce conj. *"short-aimed"*); II. iii. 17.

SHOULD, would; I. iii. 112, 114, 115, 116, 118.

SHREWD, cunning, keen; I. ii. 205.

SHREWDLY, quite, badly; III. iii. 228.

SHRILLS FORTH, utters loudly; V. iii. 84.

SICK, envious; I. iii. 133.

SIEVE, wicker basket, voider; (Q., *"sine"*; F. 1, *"same"*; Ff. 2, 3, 4, *"place"*; Delius conj. *"sink"*; Anon. conj. *"safe"*); II. ii. 71.

SINISTER, left; IV. v. 128.

SITH, since; I. iii. 13.

SKILLESS, ignorant; I. i. 1. 12.

SLEAVE SILK, soft floss silk u for weaving; V. i. 35.

SLEEVELESS, bootless; V. iv. 9

SLUTTISH, unchaste; (Co conj. *"skittish"*); IV. v. 6

SMILE AT, mock at, laugh risively at; (Hanmer, *"sn all Troy"*; Warburton, *"sn at Troy"*; etc.); V. x. 7.

So, in such a way; under conditions; II. ii. 145.

SOILURE, stain; (Q., *"soyle"*); i. 56.

SOMETIME = sometimes; I. 151.

SORT, lot; I. iii. 376.

——, manner; V. x. 5.

SORTS, befits, is fitting; I. i.

SPECIALTY; "the s. of rule," "the particular rights of preme authority" (Johnso (Ff. 3, 4, *"speciality"*); I. 78.

SPECULATION, the power of ing; III. iii. 109.

SPEND HIS MOUTH, bark; V 101.

SPERR, shut, bar; (Theoba emendation of Ff. 1, *"Stirre"*; Collier MS. *"Sparr* Capell, *"Sperrs"*); Prol. 19.

SPHERED, placed in a sphere iii. 90.

——, rounded, swelled; IV. v

SPIRITS (monosyllabic); Prol.

SPLEEN, fit of laughter; I. iii.

——; "the weakest s.",="dullest and coldest heart"; ii. 128.

SPLEENS, impulses, caprices; ii. 196.

SPLINTER, splintering, breaki I. iii. 283.

SPOILS, prey; IV. v. 62.

SPRITELY, spirited; II. ii. 190

SQUARE, judge; V. ii. 132.

Stale, vapid, used up; (Q., *"pale"*); II. ii. 79.
——, make common, vulgarize; II. iii. 207.
Starts, startles; V. ii. 101.
State; "this noble s.", stately, noble train; II. iii. 124.
Stickler-like, like an umpire in a combat; V. viii. 18.
Still, continually, always; IV. v. 195.
Stithied, forged; IV. v. 255.
Stomach, inclination (with a quibble on other sense = courage); IV. v. 264.
——, courage; II. i. 139.
Straight, straightway, immediately; III. ii. 18.
Strain, difficulty, doubt; (Keightley conj. *"doubt"*); I. iii. 326.
——, impulse; II. ii. 154.
Strange, reserved; II. iii. 255.
Strawy, resembling straw; (Ff., *"straying"*); V. v. 24.
Stretch'd, affected, exaggerated; I. iii. 156.
Stygian banks, banks of the river Styx, the river of the infernal regions over which Charon ferried the souls of the dead; III. ii. 10.
Subduements, victories; IV. v. 187.
Subscribes, submits, yields; IV. v. 105.
Substance, wealth; I. iii. 324.
Success, result, issue; I. iii. 340.
Sufferance, suffering; I. i. 28.
Suffocate = suffocated; I. iii. 125.
Sum, count up; II. ii. 28.
Sunburnt, tanned by the sun, hence plain, not fair; I. iii. 282.
Suppose, supposition; I. iii. 11.
Sure, surely; V. ii. 126.
Swath, grass cut by the scythe; V. v. 25.
Swounding, swooning; (Q., Ff., *"Sounding"*; Pope, *"Swooning"*); III. ii. 24.

Tables, tablets; IV. v. 60.
Tabourines, drums; IV. v. 275.
Tarre on, incite, urge on; I. iii. 392.
Tender objects, tender feeling; IV. v. 106.
Tent, probe for searching a wound; II. ii. 16.
Tercel, male hawk; III. ii. 57.
Tetchy, touchy, peevish; (Q., Ff., *"teachy"*); I. i. 102.
That, that person; II. iii. 205.
Thetis, a sea-goddess, mother of Achilles; "confounded with *Tethys*, the wife of Oceanus, and used for the sea, the ocean" (Schmidt); I. iii. 39.
Thicker, quicker; III. ii. 38.
This = this way, thus; I. ii. 12.
Through warm, thoroughly warmed; II. iii. 238.
Throw my glove, challenge; IV. iv. 65.
Thwart, athwart, crosswise; I. iii. 15.
Tick, an insect; III. iii. 320.
Tickle it, make him pay; V. ii. 177.
Ticklish, wanton (Ff., *"tickling"*); IV. v. 61.
Tide, right time; V. i. 92.
Titan, the god of the sun; V. x. 25.
Tithe, tenth; II. ii. 19.
To, in addition to; I. i. 7.
——, compared to; I. iii. 344.
——, set to, onward; II. i. 21.
Toast, a dainty morsel; (Beckett

conj. *"tot"*; Halliwell conj. *"boast"*); I. iii. 45.

Topless, immeasurably high, supreme, (Warburton, *"stopless"*); I. iii. 152.

Tortive, distorted; I. iii. 9.

Traded, practised, professional; II. ii. 64.

Train, entice, draw; V. iii. 4.

Transportance, transport; III. ii. 12.

Troy walls, the walls of Troy; I. iii. 12.

Trump, trumpet; III. iii. 210.

Trumpet, trumpeter; I. iii. 256.

Turtle, turtle-dove; III. ii. 194.

'Twixt, between; II. ii. 64.

Typhon = Typhorus, a fabulous giant, who attempted to dethrone Jove, but was defeated and imprisoned under Etna; I. iii. 160.

Unarm'd, when unarmed; I. iii. 235.

Uncomprehensive, incomprehensible, mysterious; III. iii. 198.

Undergo, undertake; III. ii. 91.

Under-honest, "too little honorable"; II. iii. 139.

Underwrite, submit to; II. iii. 137.

Ungracious, hateful; I. i. 95.

Unity; "if there be rule in u. itself," *i. e.* "If there be *certainty* in *unity*, if there be a rule that one is one" (Johnson); V. ii. 141.

Unknown; "u. Ajax," *i. e.* "having abilities which were never brought into view or use" (Johnson); III. iii. 125.

Unmingled (quadrisyllabic); I. iii. 30.

Unplausive, displeased; (Q., *"unpaulsive"*); III. iii. 43.

Unrespective, used at rand II. ii. 71.

Unsquared, not shaped adapted to the purpose; *"unsquare"*); I. iii. 159.

Untraded, unhackneyed; IV 178.

Unwholesome, un-appetizi II. iii. 135.

Usage, treatment; IV. iv. 12

Use, utility; "dear in use"= useful; III. iii. 128.

Use to, make a practice; II. i

Vail, setting; V. viii. 7.

Valiantly, bravely, finely; (ironically); I. ii. 136.

Vantbrace, armor for the a (Q., *"vambrace"*); I. iii. 29

Varlet, servant to a knight i. 1.

——, (?)=harlot; (perhaps old spellings show a blen of (i.) varlet and (ii.) har Q., Ff. 1, 2, 3, *"varlot"*; T by conj. *"harlot"*); V. i. 1

Vassalage, vassals; III. ii. 4

Vaunt, first beginning; Prol

Venomous, malignant; IV. ii

Vents, outlets; V. iii. 82.

Very, mere; III. iii. 126.

Villain, a term of endearm III. ii. 35.

Vindicative, vindictive; IV 107.

Vineweb'st, most mouldy; *"vnsalted"*; Ff., *"whined"* Theobald, *"unwinnow'd"* etc.); II. i. 15.

Violenteth, is violent, rage; IV. iv. 4.

Vizarded, covered with a m or *vizor* = masked; I. iii. 8

Voices, applause, applau voices; I. iii. 382.

Voluntary = voluntarily; I 105, 107, 108.

Waftage, passage; III. ii. 11.
Wails, bewails; IV. v. 289.
Wallet, knapsack; III. iii. 145.
Ward, guard; (a term in fencing); "at what w.", in what posture of defense; I. ii. 285.
Ware, aware; IV. ii. 59.
Watched, a term in falconry; hawks were kept from sleeping = watched, to tame them; III. ii. 46.
Waterflies, used contemptuously, the emblem of vanity; V. i. 38.
Watery, watering, desiring; III. ii. 22.
Weather; "keeps the w.", has the advantage; = weather-gage; (a nautical term); V. iii. 26.
Weeds, garments; III. iii. 239.
When that = when; I. iii. 81.
Where, so that; IV. iv. 35.
Whom, which; III. iii. 201.
Whosoever, let him be whosoever he will; I. ii. 208.
Without, externally, physically; III. iii. 97.
Works = work, what we have been able to accomplish; (Singer conj. *"mocks"*; Collier MS. *"wrecks"*; Kinnear conj. *"wars"*); I. iii. 18.
Worth, worthy of; V. iii. 93.
Worthier = men worthier; II. iii. 140.
Wrest, instrument for tightening the strings of a harp (used here figuratively); III. iii. 23.

Yond, yonder; IV. v. 13.

STUDY QUESTIONS

By Anne Throop Craig

GENERAL

1. What evidences are there that the play pas through several stages of revision, and was probably co posed at different times?

2. Comment on the unity of impression in the play; development of purpose in it; the composition among characters; the resolution.

3. What are its impressive features?

4. What authorities were probably drawn upon Shakespeare for the materials of this play? Where he probably derive his ideas of the Greek and Tro heroes?

5. Describe the distinctive characteristics of the diff ent persons of the drama.

6. In what respects has Shakespeare made his Cress more consistent than Chaucer's characterization? How she contrasted with Troilus?

7. What lines of Troilus, Cressida, and Pandarus, spectively, carry lasting bywords concerning them?

8. Quote some of the notable commentaries upon t play.

9. How are Shakespeare and Chaucer compared in th treatment of this story?

10. How is Shakespeare's delineation of character co pared with Homer's in the case of the Greek and Tro heroes?

11. What does the Prologue set forth? Why is distinction made of "a prologue arm'd"?

ACT I

12. Where is the first scene laid?

13. What is Troilus's plaint? What part does Pandarus take in his behalf?

14. In what various connections are the characters introduced throughout the act?

15. How does Cressida appear? How does she speak of Hector and Troilus comparatively? Why was she "a fool to stay behind her father"?

16. How does Pandarus describe Troilus to Cressida, as he passes before them from the field? What is the distinction between Troy and Ilium here? What dramatic use has this review of the heroes in this first act?

17. What is said of Achilles as the heroes and soldiers pass?

18. What is the substance of Agamemnon's words to his heroes in scene iii? What, of Nestor's?

19. What is the conclusion of Ulysses with regard to Troy?—and what does he say of Achilles?

20. What does Nestor say of Ajax? What message does Æneas bring to Agamemnon?

21. Cite the incident of the challenge as taken from Chapman.

22. What do Ulysses and Nestor say of the challenge? What do they decide to manœuvre with regard to it?

ACT II

23. Describe Thersites and his manner of speech? Where did Shakespeare get most of his hint with regard to this characterization?

24. What proposition does Priam make in scene ii? How is it received by Hector and Troilus? What is Paris's defense? Compare the aspects of the case as presented by the four, Priam and the three of his sons present in the scene.

25. How does Achilles receive the visit of Agamemnon?

26. What does the talk to Ajax, and of him, during t passage, convey with regard to him?

ACT III

27. Describe the opening scene. What does it mai present? To what does it lead in the action of the s ond scene?

28. What exchange for Antenor does Calchas sugg to Agamemnon? How is Antenor described in the "Tr Boke"?

29. How does Ulysses suggest that he and the Gr heroes shall behave as they pass Achilles? With what ject?

30. What is the object of Ulysses' talk to Achilles?

31. What is the incident of Achilles' wish to see Hect unarmed, as related by Caxton?

32. How does Thersites describe Ajax in his pride o his projected encounter with Hector? How does he p pose to set it off for Achilles' benefit? Describe the in dent.

ACT IV

33. What are the three important matters that ta place in this act?

34. What answer does Diomed make to Paris, as to t claim to Helen?

35. Describe the parting of Troilus and Cressi How has Cressida shown her nature up to this point?

36. What does Ulysses see in Cressida?

37. Describe the combat of Hector and Ajax.

38. How does Ulysses describe Troilus to Agamemno

39. Describe the friendly meeting of the Greek a Trojan heroes.

40. What does Nestor say to Hector that indicates t character of Hector's bravery?

41. What is the import of the final passage betwe Troilus and Ulysses?

ACT V

42. To whom does Achilles refer in his opening lines?

43. In the succeeding passage what does Cressida show herself to be? What does Troilus prove himself?

44. What is the warning of Andromache? What caused her fear?

45. What does Cassandra prophesy?

46. What does Troilus say to Hector that shows Hector's bravery as Nestor has previously spoken of it? How do these comments upon Hector's character affect our sympathies concerning his manner of death?

47. How do Hector and Troilus receive the various admonitions against going to battle on the day prophesied as fatal?

48. What attempt does Pandarus make to revive the love affair of Troilus and Cressida? What is its success with Troilus?

49. How does the Caxton History refer to the matter of Troilus's horse?

50. What finally arouses Achilles's wrath to immediate action against Hector?

51. How does Nestor describe Hector's fighting in the field? How does Ulysses describe it? How does the latter describe the effect, of the prowess of Hector and Troilus, on Achilles and Ajax?

52. Describe the side comments, of Thersites, on the battle as it wages. Have they dramatic purpose?

53. Describe the taking of Hector.

54. What does Ajax say upon hearing of Hector's death?

55. How do Troilus and the Trojans bewail it?

56. Comment on the ending of the play.

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